

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*.

SUBSCRIPTION—Stamped for Postage—20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to BOOSEY & SONS, 28 Holles Street, Cavendish Square, London, W.

VOL. 40—No. 19

SATURDAY, MAY 10, 1862

PRICE { 4d. Unstamped
5d. Stamped

THE EXHIBITION MUSIC.

Just Published,

MEYERBEER'S GRAND OVERTURE,

Composed for the Opening of the
INTERNATIONAL EXHIBITION.

Price, for the Pianoforte Solo, 6s.; Duet, 7s. 4d.

DUNCAN DAVISON & CO., 244 REGENT STREET,

AND

BOOSEY & SONS, HOLLES STREET.

Will be Ready Next Week,

AUBER'S GRAND OVERTURE,

Composed for the Opening of the
INTERNATIONAL EXHIBITION.

Price, for the Pianoforte Solo, 4s.; Duet, 4s.

BOOSEY & SONS, HOLLES STREET.

MISS ROSE HERSEE will Sing at Mr. Richard Seymour's Concert, St. James's Hall, May 10; at the First Morning Performance of the Vocal Quintet Union, May 14; and the Soprano Solos in the Oratorio of the "MESSIAH," at the Town Hall, Newcastle-on-Tyne, May 21.
2 Church Terrace, Camberwell, S.

ST. JAMES'S HALL.—Professor STERNDALÉ BENNETT'S ODE, composed for the Opening of the Great Exhibition, will be performed under the Composer's direction, together with Auber's Grand March, written for the same occasion, at Mr. W. G. CUSINS'S GRAND ORCHESTRAL CONCERT, Thursday Evening, June 5.

Stalls, 10s. 6d.; Tickets, 5s., 3s., and 1s.: at the Music Warehouses; at Austin's Ticket Office; at the Hall, and of Mr. W. G. Cusins, 2a New Cavendish Street, Portland Place.

HERR OBERTHUR begs to announce that his MORNING CONCERT will take place at the Hanover Square Rooms, on Thursday, May 22.

Vocalists: Miss STEELE, Miss STARBACH, Miss BILLING, Miss FISHER, and Signor CIBATTA.
Instrumentalists: Signor REGONDI, Mr. LAZARUS, Herr JANS, M. PAQUE, and Herr OBERTHUR.

Conductors: Messrs. AQUILAR, G. LAKE, and W. CARTER.
Tickets, 10s. 6d. and 7s. 6d., at the principal Musicians; or of Herr Oberthur, 7 Talbot Terrace, Westbourne Park, W.

No. 19

Next Week, in Two Vols., with Portrait, 21s.

THIRTY YEARS' MUSICAL RECOLLECTIONS,

BY

HENRY F. CHORLEY.

HURST & BLACKETT, PUBLISHERS, 13 GREAT MARLBOROUGH ST.

MR. HAROLD THOMAS'S MATINEE MUSICALE,

AT WILLIS'S ROOMS, King Street, St. James's, on
MONDAY, May 19, to commence at 3 O'clock.

INSTRUMENTALISTS:

MM. JOACHIM PIATTI, LAZARUS BLUMENTHAL, CUSINS, AND PROFESSOR STERNDALÉ BENNETT (Mus. Doc.).

VOCALISTS:

MAD. GUERRABELLA, MR. TENNANT, AND MR. SANTLEY.

CONDUCTORS:

MM. BENEDICT AND LINDSAY SLOPER.

Tickets, Half-a-Guinea each; Family Tickets, to admit three, One Guinea. May be had at the principal Music Warehouses; and of Mr. Harold Thomas, 37 Maddox Street, Bond Street, W.

WEST LONDON MADRIGAL SOCIETY.—

Madrigals, Glee, and Part-Songs. Hanover Square Rooms, Tuesday, May 13, at half-past 8 O'clock.
Pianoforte, Mr. JOHN FRANCIS BARNETT; Harp, Mr. FREDERICK CHATTERTON;
Conductor, Mr. JOSEPH HEMING.
Stalls, 4s.; Area, 2s.; at the principal Musicians, and at the Hanover Square Rooms.

MADAME LOUISA VINNING begs to announce her MATINEE MUSICALE at the Hanover Square Rooms, on Wednesday, May 22, at 3 O'clock.

Artists: Vocal—Mad. LOUISA VINNING and Miss ADA JACKSON, Mad. LAURA BAXTER and Miss LASCELLES; Messrs. WILKIE COOPER, ALLAN IRVING and SANTLEY.
Instrumentalists: Miss JANE WILSON, cf Clifton (Pianoforte), Messrs. SAINTON, and PAQUE.

Conductors: Messrs. J. BENEDICT, GEO. LAKE, and FRANCESCO BERGER.
Tickets, 10s. 6d. and 7s. 6d.; of Mad. Vinning, 13 Hanover Villas, Lambrook Square, Notting Hill, W.; of the principal Music Warehouse, and at the Rooms.

MRS. MEREST'S (late Maria B. Hawes) Second SOIREE will take place on Friday Evening next, May 16, at 7 Adelphi Terrace, under the Patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary Adelaide.

Vocalists: Messrs. WEISS, LOUISA VINNING, and MEREST; Herr REICHARDT, Messrs. ALLAN IRVING, WHITEHOUSE, DESLIN, CARTER, SEYMOUR SMITH, and FERRARI.

Pianoforte: Mr. CHARLES HALLE; Accompanist, Herr EMILE BERGER.
Family Tickets, admitting three, One Guinea; Single Tickets, Half-a-Guinea; to be had of Mrs. Merest, 7 Adelphi Terrace.

Half-past eight O'clock.

CRYSTAL PALACE.—THE SISTERS MARCHISIO

will Sing once more at the Concert on Saturday next, May 17, in several of their most celebrated Duets.

Admission, Half-a-Crown; Children, One Shilling; Reserved Seats, Half-a-Crown extra, at the Palace, and at 2 Exeter Hall.

Season Tickets, available till April 30, 1863, One Guinea each.

MR. APTOMMAS'S HARP RECITAL on the following Tuesdays, May 13, 27, June 10, 24, and July 8. The following eminent Artists will assist:—

Vocalists: Mlle. PAREPA, Mad. FLORENCE LANCIA, Mad. LAURA BAXTER, Miss MESSENT, Miss HANSFORD; Mr. SWIFT, Sig. FORTUNA, Mr. ALLAN IRVING, Mr. LEONARD WALKER.

Piano: HERR KUHE, Mr. CHARLES SALAMAN, Mr. G. A. OSBORNE, Mr. ARTHUR NAPOLEON; Organ, HERR ENGEL; Violoncello, Mr. GEORGE COLLINS; Violin, Mr. H. WEST HILL; Harp, Mr. JOHN THOMAS, HERR OBERTHUR, Mr. APTOMMAS.

Conductors: M. BENEDICT, HERR WILHELM GANZ, M. EMILE BERGER, M. FRANCESCO BERGER, Sig. CAMPANA.

To commence, on each occasion, at 3 O'clock. Tickets, 10s. 6s. and 7s.; three tickets for one Recital, 15s.

SIG. GIULIO REGONDI and HERR LIDEL have

the honour to announce that they will give an ORCHESTRAL CONCERT at the Queen's Concert Rooms, Hanover Square, on Wednesday evening, May 14, 1862, to commence at half past eight o'clock precisely. Vocalists: Mlle. PAREPA and Mr. SANTLEY. Instrumentalists: Harp, Mr. BOLEYNE REEVES; Guitar and Concertina, Sig. GIULIO REGONDI; Violoncello, HERR LIDEL. Conductor: Mr. ALFRED MELLON.

Mr. FRANCESCO BERGER will preside at the Pianoforte. Single tickets, Half-a-Guinea, Family Tickets (admit three); One Guinea, may be had at all the principal Music Warehouses; of Sig. Giulio Regondi, 29 Dorset Place, Dorset Square, N.W.; and of Herr Lidel, 9 Osaburgh Terrace, Regent's Park, N.W.

MADAME LIND-GOLDSCHMIDT.—EXETER HALL.

WEDNESDAY EVENING NEXT, MAY 14.

MR. MITCHELL begs to announce that arrangements have been made for the performance of Three Oratorios, "The Messiah," "The Creation," and "Elijah," the proceeds of which will be presented by Mr. and Mad. Goldschmidt respectively to the undermentioned Benevolent Institutions:—

1. Wednesday Evening next, May 14, HANDEL'S "MESSIAH," in aid of the Hindle Street Institution, and other establishments for the relief of needlewomen in London.

2. Wednesday Evening, May 28, "THE CREATION," by HAYDN, in behalf of the Hospital for Consumption and Diseases of the Chest, Brompton.

3. Wednesday Evening, June 4, MENDELSSOHN'S "ELIJAH," in support of the Royal Society of Musicians and the Royal Society of Female Musicians. The principal vocal parts in these performances will be sustained by Mad. LIND-GOLDSCHMIDT, Miss PALMER, Mr. SINS REEVES, Mr. W. H. WEISS, and Sig. BELLETTI. The Band and Chorus will comprise upwards of 500 performers. Conductor, Mr. OTTO GOLDSCHMIDT.

Reserved and Numbered Seats, One Guinea; Unreserved Seats, Half-a-Guinea. Applications to be made at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

ROYAL SOCIETY OF FEMALE MUSICIANS.—

Under the patronage of her Most Gracious Majesty the QUEEN.—It is respectfully announced that a CONCERT in aid of the Funds for its distressed Members, will take place on Thursday Evening, May 22, at the Hanover Square Rooms. Conductors: Mr. BENEDICT and Mr. FRANCESCO BERGER. Further particulars will be duly announced.

Donations and subscriptions will be thankfully received by the Secretary, J. W. Holland, 13 Macclesfield Street, Soho.

ST. JAMES'S HALL.—MR. JOHN FRANCIS

BARNETT'S GRAND EVENING CONCERT, Thursday, May 22, 1862.

Vocalists: Mad. LEMMES-SHERRINGTON, Mad. WEISS, Mad. LAURA BAXTER, Mr. LEWIS THOMAS, and Mr. W. H. WEISS; the Orpheus Glee Union.

Instrumentalists: Violins, HERR B. MOLIKUR and HERR A. POLLITZER; Viola, M. GORFIE; Violoncello, M. PAGE; Pianoforte, Mr. JOHN FRANCIS BARNETT; Accompanist, Mr. J. G. CALCOTT.

Stalls and Balcony Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area and Gallery, 1s. To be had at the principal Musiciansellers; at Mr. Austin's Ticket Office, 28 Piccadilly; and of Mr. Barnett, 21 Brecknock Crescent, Camden Road, N.W.

MRS. JOHN MACFARREN'S MATINÉE of Pianoforte Music at the Hanover Square Rooms on Saturday, May 17, to commence at 3 O'clock.

PROGRAMME.—Trio for Piano, Clarinet and Cello, Beethoven. SONATA DUO in B flat, for Piano and Cello, Mendelssohn. SONATA in E flat, for Piano and Violin, Beethoven. PIANO SOLOS of Paradies, Sterndale Bennett and Carl Mayer. VIOLIN SOLO, "Trille du Diable," Tartini. VOCAL PIECES of Mozart, Macfarren and Blumenthal. EXECUTANTS:—Mrs. JOHN MACFARREN, HERR JOACHIM, Signor PIATTI, Mr. LAZARUS, Mad. GUERRABELLA, Mr. SANTLEY and Mr. WALTER MACFARREN, 15 Albert Street, Gloucester Gate, N.W.

THE NEW ROYALTY OPERETTA HOUSE.—This

Elegant little Theatre will re-open for a season, under the sole management of Mr. ELLIOT GALER, for the especial production of Comic Opera, Operetta, &c., on May 19, 1862. The Season will commence with an entirely New and ORIGINAL OPERETTA, in Two Acts, written by J. P. WOOLER, Esq.; composed by MEYER W. LUTZ.

SIGNOR AND SIGNORA BADIA have ARRIVED

in London for the Season. For Singing Lessons, or Engagements, address Sig. Luigi Badia, 9 Markam Square, King's Road, Chelsea, S.W.

MR. SURMAN begs to announce that he will be happy to accept Engagements on behalf of Mad. TONNELIER (Prima Donna), for Oratorios, Concerts, Operas, &c.

For Terms, apply at Mr. Surman's Musical Repository, 9 Exeter Hall, Strand, W.C.

HARP MUSIC, BY BOLEYNE REEVES.

(Latest Compositions)

MARCIA SOLENNE in F minor 4s.
SCHERZO in E flat minor 4s.
SOLO:—"The Last Rose of Summer" 4s.

(Shortly to appear:—)

DIRGE.
RONDO CAPRICcioso, in B flat.
SONATA IMPETUOSA, in E flat major.

R. MILLS, 140 NEW BOND STREET.

HERR REICHARDT will Sing his new Song, "GOOD NIGHT" (Cradle Song), at Madame Puzzi's Matinée, on May 26.

MR. ASCHER will play his popular Solo "ALICE," and several of his latest compositions, at Mad. Puzzi's Morning Concert.

MR. GEORGE PERREN will sing Ascher's popular Song (with full orchestral accompaniment), "Alice, where art thou?" in Belfast, May 13.

THE MISSES HILES, Soprano and Contralto (Pupils of Signor Pinsuti), are in Town for the Season.

All communications for Engagements may be addressed to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co., 244 Regent Street, W.

M. JULES DE GLIMES begs to announce that he will ARRIVE in London on June 1, when he will resume his Lessons in Singing and Harmony (Fétis's system). Letters to be addressed to the care of Messrs. BOOSEY & SONS, Holles Street.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

Mlle. GEORGI, having returned from the provinces, is now at liberty to accept engagements for Oratorios, Concerts, &c. Address, Mr. H. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

MISS LOUISA VAN NOORDEN begs to announce her RETURN to Town for the Season, and requests that all Engagements be addressed to her Residence, 115 Great Russell Street, Bedford Square.

HERR LOUIS ENGEL has ARRIVED in Town for the Season. For Harmonium Lessons or Engagements, address Herr Engel, 57 Brompton Square, S. W.

MR. GEORGE HOGARTH, Secretary to the Philharmonic Society, begs to announce that he has Removed to No. 1 Bloomsbury Square, W.C.

MISS HELEN HOGARTH, Teacher of Singing, begs to announce that she has Removed to No. 1 Bloomsbury Square, W.C.

CHURCH ORGAN.

WANTED a Small ORGAN of first-class make suitable for a village church. Price from Seventy to a Hundred Pounds. Apply to "S." care of Mr. Ryalls, Musiceller, Birkenhead.

This day is published, price 3s. 6d.,

TWO LECTURES on the GENIUS of HANDEL, and the DISTINCTIVE CHARACTER of his SACRED COMPOSITIONS. By the Very Rev. Dean RAMSAY. Delivered to the Members of the Edinburgh Philosophical Institution, in the Music Hall, January 6 and 13, 1862. WILLIAM BLACKWOOD & SONS, Edinburgh and London.

THE CECILIAN PITCH PIPE (a new invention), for the waistcoat pocket, is superior to all others, being much more powerful in tone than any other at present in use.—The pitch does not vary, whether sounded Piano or Forte—is easily repaired, or the pitch altered if required. Price (any note) 2s. 6d. Post-free. BOOSEY & CHING, 24 Holles Street, W.

MUSIC IN CASSEL.

LAST year, I did not fail to assure you that, up to that time, the lamentable political condition of Hesse had exercised but small influence upon our cultivation of the divine art. Our theatre, especially the opera, is—apart from certain considerations affecting the composition of the repertory—very flourishing. The drama, it is true, has a rather limited field of action, since pieces like *Egmont*, *Wilhelm Tell*, *Macbeth*, *Fiesko*, *Cabale und Liebe*, &c., give offence in high quarters for political reasons; while other pieces, such as *Narciss*, *Anne Lise*, &c., do so from personal ones. With regard to Opera, it has been deemed necessary to banish *La Muette* from the stage, on account of the affairs in Italy; but no one has interfered, up to the present, with Rossini's *Tell*. In order to show how good our operatic repertory has been from the commencement of the season, I will just give you a list of the authors and their works:—

Mozart: *Don Juan* (three times), *Die Zauberflöte*, *Figaro's Hochzeit*, and *Die Entführung* (three times).—Beethoven: *Fidelio* (three times).—Weber: *Der Freischütz* (twice).—Kreutzer: *Nachtlager in Granada*.—Méhul: *Joseph en Egypte* (three times).—Cherubini: *Les deux Journées*.—Maurer, L.: *Moyse* (twice).—Marschner: *Templer und Jüdin* (twice).—Lortzing: *Czar und Zimmermann*, *Undine*.—Niccolai: *Die Lustigen Weiber von Windsor*.—Wagner: *Tannhäuser*.—Flotow: *Stradella*, *Martha*.—Halévy: *La Juive* (twice).—Meyerbeer: *Robert le Diable* (twice), *Les Huguenots* (three times).—Auber: *La Part du Diable* (three times).—Adolphe Adam: *Le Brasseur de Preston*.—Rossini: *Il Barbiere di Siviglia*, *Guglielmo Tell* (twice).—Bellini: *La Sonnambula*.—Donizetti: *La Fille du Régiment*, *Lucrécia* (twice).—Bisairo, *Lucia di Lammermoor*.—Reiss: *Otto der Schütz*, new (three times).—Offenbach: *Orphée aux Enfers*, (five times).

In a few weeks Spohr's *Jessonda*, also, will have been performed, after a rest of nearly three years, and will be immediately followed by a revival of Marschner's *Hans Heiling*.—With regard to the manner in which the operas in the above list were executed generally, it may be designated a careful manner; but some of the works, such, for instance, as *Die Zauberflöte*, *Figaro's Hochzeit*, *Fidelio*, *Joseph*, and *Undine*, were performed with extraordinary excellence. With regard to the company, I can simply repeat my former assertion, that Herr and Mad. Rübsamen are its two greatest ornaments. Mad. Rübsamen has been kept off the stage, by certain maternal duties, for the last three months, but will shortly return to it in the character of Susanna. Among our new acquisitions in opera, I must especially mention Mad. Kapp-Young, who possesses a voice of great compass; but it is not, however, invariably sympathetic. The lady, although no longer in the first blush of youth, did not commence her dramatic career till last year. In the course of the season she has studied, and most successfully sung, such parts as Donna Anna, Fidelio, Valentine, Elizabeth, &c., in quick succession, one after the other. She surprised every one by her Fidelio more especially. Another no less valuable addition to our operatic company is Herr Baumann, an acting tenor, from Frankfurt. He is a perfectly educated musician, and a pleasing actor, who has already rendered himself indispensable, and become a great favourite. The other members of the company are the same as they have been for some time past.

There have been four subscription concerts given by the Ducal band. At the first of these concerts Herr Hermann Levi, from Mannheim, produced a highly favourable impression of his talent, both as a composer and a pianist, by his performance of an original concerto for piano and orchestra. Although there are evident marks of the influence of Mendelssohn and Schumann in the said production, the independent talent of the composer cannot be denied. The instrumentation is especially worthy of praise, and the structure of the entire work thoroughly good. The young violinist, Herr Isidor Letti, from Warsaw, was also successful in the first movement of the concerto in E major, by Vieuxtemps, and the "Perpetuum mobile," by Paganini. At the second concert Herr Hans von Bülow was the chief attraction. The principal works selected by him for performance were, Henselt's Concerto in F minor, Beethoven's sonata, Op. 110, and Liszt's "Fantasia on Hungarian Melodies." The third concert introduced to us Herr Alfred Jaell, always a welcome visitor, who, on this occasion as well as on all previous ones, met with a very warm reception. He took part in Spohr's C minor quintet for piano, flute, clarinet, horn and bassoon, and was well supported by the leading members of the band. At the same concert, Herr Wipplinger performed Mendelssohn's oft-heard but never-tiring Violin-Concerto. At the fourth concert, two local artists took the principal part in the instrumental music. They were Herr Graff, leader, and Herr Knoop. The former, a pupil of Vieuxtemps, possesses very respectable powers of execution, and a most elegant style, and has repeatedly gained great applause for his rendering of compositions by his former master, and by De Beriot. He was less fortunate with Beethoven's Violin-Concerto. The cadences introduced by him were a *mixtum compositum* from Vieuxtemps, Joachim, Laub, etc., and, consequently, were not calculated to throw the audience into rhapsodies. Mile. Kristinns, a young contralto just engaged at the opera, made her *debut* at this concert, and at once ingratiated herself with the public, being repeatedly and tumultuously recalled.

An interesting item in the programme was the charming finale to *Così fan Tutte*, which was admirably rendered.—I must add to my notice of the third concert, that the pleasing chorus from Cherubini's *Blanche de Provence* was particularly well received. Indeed, under the direction of Herr Hempel, who now occupies the post of musical director, in place of Herr Weidt, the chorus has gained immensely in delicacy and precision, a fact of which the audience manifested their appreciation at every fitting opportunity. The chorus sung, also, two of Schubert's "Lieder im Volkstone." With regard to the merit of the orchestra, more particularly, it is quite equal to what it was last year, and high praise is due to Herr Reiss for the pains he has taken in getting up the concerts. In the way of overtures, we have had Mendelssohn's *Hebriden*, Marschner's overture to *Der Vampyr*, Cherubini's to *Les Abencerrages*, and a new and original one, in D major, by Herr August Walter. In addition to these, we have had Schubert's Symphony in C major; Beethoven's Symphony, No. 8; Niels W. Gade's Symphony, No. 4; and Schumann's Symphony, No. 2 (C major). The last took very well with the public, though but few of those present could, I should say, have been able to appreciate it fully with only one hearing. At the next concert, we shall hear Herr Ferdinand Laub for the first time. Mad. Michal-Michaeli, member of the Royal Opera, Stockholm, played here twice, selecting the characters of the Queen of Night, and the Queen of Navarre, in the operas of the *Zauberflöte* and *Les Huguenots*, respectively. She was extremely well received.

HERR MOLIQUE'S ORATORIO OF "ABRAHAM," AT STUTTGART.—(From the *Schwäbische Kronik*.) The above oratorio, performed yesterday, the 13th April, at the Subscription Concert, produced a deep and solemn impression upon a most numerous audience, whose curiosity had been worked up to a high pitch. It was executed by the members of the Royal Chapel, in a manner on which the composer has good cause to congratulate himself, and which, it was easy to perceive, resulted from the respect felt by the executants for their former colleague. The orchestra and chorus were admirable, and the solo parts well supported, especially the highly grateful part of Abraham, by Herr Schütty. Mile. Schröder even undertook, and most successfully sang, a second part, besides her own. The gems of the work are the instrumentation, which is invariably excellent, and the admirably written choruses, among which we would call especial attention to the majestic final chorus of the First Part "Lobet den Herrn," the magnificent chorus of destruction, "Und der Herr streckte aus im Zorn," the grand No. 35: "Gross ist der Herr," and the final chorus No. 44. The women's chorus, "Hör unser Flehen," is also conceived in a noble spirit, and would be still finer, were the second part less artificial. We must, moreover, designate as masterly the entire second half of the First Part, from the eminently characteristic recitative of the messenger to the conclusion. All this part, the recitative of Abraham, his dialogue with the people, the Departure, the Women's Chorus, the March, and the Return, are extraordinarily dramatic, and full of great spirit, except that the trio of the March is too modern in style. Of the solo pieces, those which pleased us most were the nobly simple air of Abraham, "Leit' mich, o Herr," the song in which he alternates with the chorus No. 7, the touching recitative, "Vorbei ist die Freude," and the contralto air, No. 26, "Sie hielten nicht den Bund," which might, however, especially in the rhythm, be treated with greater sonority. Of the concerted pieces, the gentle trio, "Fruet alle euch," produced the most favourable impression. What rather detracted from the effect of the work, as a whole, is a certain want of warmth, especially perceptible in some of the solo parts. Thus, for instance, we expected the quarrel-duet with Sarah, and the entire scene with Hagar, would have been far more effective; in addition to this, there is a monotony in the rhythm, which, with the exception of a single number in 3/8, is nearly always in 2/4 and 3/4 time. We do not think we are wrong in asserting that, since *Elijah*, no oratorio has been written bearing the stamp of excellence so unmistakably as this. On a second performance, it would be desirable to divide, by a pause, the Second Part, which is extremely long, after the chorus No. 27, since the action itself here justifies a separation.

Letters to the Editor.

COSTA v. BENNETT v. COSTA.

SIR,—Is not this a piteous case?—I am, Sir, yours obediently,
THOMAS DUCK, Teacher of Music.

P.S.—Is there no way of arranging this piteous case?—T. D.

The Operas.

HER MAJESTY'S THEATRE.

ON Saturday night *Semiramide* was given a second time, and the success of the Sisters Marchisio confirmed.

It was a treat to hear the broad melodies, genuine vocal phrases, and luxuriant orchestration of Rossini's last great Italian opera once again at this establishment, where it was first introduced to England, and where it has afforded opportunities for all the great singers, from Pasta and Brambilla down to Titiens and Alboni. The sisters Carlotta and Barbara Marchisio—for whom the recent gorgeous French version of *Semiramide* at the Académie Impériale de Musique was expressly prepared, and who, at their concerts in St. James's Hall, made so lively an impression in the duets for the Babylonian Queen and Arsace—have been judiciously allowed to make their first essay on the London stage in Rossini's fine work, which on Saturday night was presented for the second time, and with unquestionable success. What was written about the singing of these clever ladies at St. James's Hall is fully borne out at Her Majesty's Theatre. The Mlles. Marchisio, however, are not merely cut out for duet-singers, but possess such excellent qualities as enable each of them to shine independently of the other. Thus while "Serbami ognori" and "Ebben, a te, ferisci" were the effective *coups de théâtre* which brought down the most overwhelming and long-continued plaudits, the "Bel raggio" of the soprano (Mlle. Carlotta), the "Eccome al fine in Babylonia," and "In sì barbara sciagura," of the contralto (Mlle. Barbara) obtained unanimous approval as solo displays. Both ladies are entirely at their ease before the lamps, and while Mlle. Carlotta Marchisio can hardly be said to boast the personal attributes calculated to raise the notion of an ideal *Semiramide*, no more—as many will remember—could Pasta (with whom, be it understood, we have no intention of comparing her). Arsace is one of those nondescript parts which depend exclusively on the music and the singing, and which none of its great representatives, from Marietta Brambilla to Marietta Alboni, have at any time striven to render dramatic. Mlle. Barbara Marchisio is not, therefore, to be criticised for failing to achieve what none of her predecessors achieved, or even aimed at achieving. Enough that the two sisters are singers of high accomplishment, with powerful voices—the contralto being one of extraordinary compass, the soprano (or, strictly speaking, "mezzo-soprano") possessing the telling quality of tone which dominates invariably in concerted music, and never leaves the principal part in obscurity. The joint performance of the new singers is, in short, sufficiently remarkable to revive the popularity of an opera too crowded with genuine beauties to be laid on the shelf. In *Assur* (one of the most famous assumptions of Tamburini) M. Gassier has proved himself incontestably an artist of capacity very far above the average, and shown that he could aspire to a great part just as well as he could elevate a small one. His grand duet with *Semiramide* is in all respects admirable; and every scene in which *Assur* is engaged finds him thoroughly conversant with the peculiarities of the music—peculiarities essentially appertaining to a florid school of vocalisation now almost extinct, which Rossini himself abandoned in *Guillaume Tell*, and no composer after Rossini has succeeded in restoring. Thus, in a purely musical sense, the three chief characters in *Semiramide* are singularly well sustained; and, as the histrionic traditions of this Assyrian lyric drama would seem to have perished, or at all events to be locked up in the breasts of Grisi and Tamburini (who are not very likely to come out from their retirement and reveal the secret to their successors), what more can an operatic audience desire?

The tenor part of Idreno (Sig. Bettini, who was to have undertaken it, being indisposed) is creditably supported by Mr. Walter ("Sig. Gaultiero") Bolton, and that of Oroo, the High Priest, by Sig. Laterza, a new bass, of whom we may speak on a future and more auspicious occasion. The chorus does its best; the band, under Sig. Arditì, is decidedly efficient.

The opera last night was *Lucrezia Borgia*, with a cast to which, except in one instance—that of Mlle. Trebelli, a singer new to the English public, who made her first appearance in the character of Maffeo Orsini—the patrons of this theatre have been accustomed. A more encouraging reception has seldom been awarded to a *débutante*. Mlle. Trebelli's voice is in quality rather "mezzo-soprano" than contralto. What it wants in richness, however, is fully made up for in power. Every note tells; and it is quite probable that time and use may modify a certain hardness, which at present deteriorates, in a musical sense, from its genuine effect. Mlle. Trebelli is seemingly a very young artist, and her singing more remarkable for dash and energy than for refinement of expression and execution. There is a vigour in all she does that at once makes itself understood, and such an entire absence of hesitation

or timidity that it is difficult to imagine her even comparatively a novice to the stage. True, she has served an apprenticeship in some of the principal theatres of Spain, Germany, and France; but as only a few years have elapsed since she first trod the boards, her extreme self-composure in front of the lamps—whether as a singer or as an actress—is, to say the least, unusual. The quality of Mlle. Trebelli's voice was at once made apparent in the first scene of the opera, where Orsini entertains his friends with a story of the supernatural warning against "the Borgia." The air, "Nella fatal di Rimini" was well and pointedly given, and the good impression it created was evinced in hearty plaudits at the conclusion. The capital test, however, to which every representative of Maffeo Orsini necessarily submits, is the *brindisi* in the third act—"Il segreto per esser felice." This was delivered with singular animation by Mlle. Trebelli, and so much to the taste of the audience, that the dirge from behind the scenes, which interrupts the song at the end of the first couplet—

"La gioia de profani
E un fumo passegger"

—was fairly drowned in applause. This possibly caused many of the audience to believe (at the end of the second couplet, "Proffittiamo degli anni fiorentini," which is again interrupted by the dirge) that the "encore" they unquestionably intended had been complied with. What other qualifications Mlle. Trebelli may possess, in addition to those we have endeavoured to specify, the future must decide.

Of Mlle. Titiens' superb *Lucrezia*; of the graceful and highly-finished singing of Signor Giuglini in Gennaro; and of the Alphonso of M. Gassier, an impersonation of distinguished merit, it is enough to say that in the most striking scenes they produced the accustomed powerful impression. The eminently dramatic trio of the second act ("Guai se ti sfugge un meto"), splendidly given, created a marked sensation, and was unanimously encored. At the end of the opera Mlle. Titiens and Signor Giuglini were summoned before the curtain; and then there was a separate call for Mlle. Trebelli.

Lucrezia Borgia was repeated on Thursday night; and on this occasion there was no mistake about the *brindisi* and "dirge"; so that Mlle. Trebelli obtained (and well deserved) the unanimous "encore" that is a special privilege of this animated drinking song.

To-night Mlle. Guerrabella makes her first appearance at Her Majesty's Theatre, as Elvira, in the *Puritani*.

ROYAL ITALIAN OPERA.

As M. Meyerbeer is in London for the International Exhibition, it is fit that he should be allowed the opportunity of hearing some of his music at the great opera-house in Bow Street. Mr. Gye has, therefore, displayed both judgment and courtesy in bringing forward two of the renowned composer's most admirable works—the gloomy and magnificent *Prophète*, the piquant and captivating *Dinorah*. These (with the *Favorita* on Tuesday) formed the attractions of last week, and would have been duly reported at length, but for the engrossing claims of the International Exhibition, in which, as every one is aware, M. Meyerbeer was also playing a distinguished part. Happily, there is little to say, either of *Dinorah* or the *Prophète*, which our readers could not easily anticipate. The performance of *Dinorah* restored one of the most graceful of Italian tenors to his rightful place before the stage lamps, and in a character, too, his impersonation of which has won hearty and unanimous approval. Corentin, indeed, is one of Signor Gardoni's very best parts. The music is well suited to his voice; and although the character belongs to a class which the French would denominate *niais*, it has provided him with the means of revealing a capacity not previously recognised among his artistic qualifications—that, to a certain extent, of dramatic humour. *Dinorah* is the part in which Mad. Miolan Carvalho first earned and has best merited her laurels in this country. It is now, as in 1860, attractive alike as a dramatic conception and as an exhibition of singular vocal facility. M. Faure's Hoel is perfect in every sense; and Mlle. Nantier Didiée's female goatherd, with its single air, as pleasant and unaffected as of yore. This air (an interpolation, by the way, which the composer was induced to make for the sake of strengthening the cast with her name) and the famous "Shadow Song" of *Dinorah* were the pieces that, if plaudits and "encores" are to be accepted as tokens of comparative worth, stood out prominently from the rest in the course of a remarkably fine performance.

About *Dinorah* generally, we need only add that, as given at the Royal Italian Opera, it constitutes a pastoral which for scenic truth and beauty has not been surpassed on our stage, and has only been equalled by the memorable representation of Handel's *Acis and Galatea*—when Stanfield was the "Beverley" and the late Tom Cooke the "Costa" of the day—under Mr. Macready's management at Drury Lane Theatre.

The *Prophète* was repeated on Saturday. The *Prophète* must always

hold a conspicuous place among the grand spectacular operas belonging in a certain sense to the French school. Its histrionic interest, scenic beauty, and lyric splendour, play, as it were, into each other's hands, and build up a whole which, in gorgeous and picturesque variety, has seldom been paralleled. That to the music, nevertheless, must be traced the origin and chief reason of its European popularity, will hardly be disputed. The music has been principally instrumental in sustaining with undiminished force the thrilling excitement of scenes at first calculated to impress, on their own account, through the startling nature of their incidents, but which, now that the gloss of novelty is worn off, would be little or nothing, if not musical. A remarkable example is offered in the scene of the coronation, where the impostor Jean, by a pretended miracle, allays the suspicions of the turbulent mob, and outwardly feigning to ignore the grief of his deceived and outraged parent, compels her to prostrate herself at his feet and formally deny her relationship. Brilliant, stirring, and expressive in turns, as is nearly all the rest of the opera, it is with that grand passage that the interest culminates; and, side by side with the fourth act of the *Huguenots*, it ranks with universal consent among the triumphs of its composer, and of the musical art in its most intimate connection with the drama.

The striking excellence of Mlle. Csillag's impersonation of Fides has been dwelt on more than once. It is, in our opinion (her Orfeo, in Gluck's opera alone, perhaps, excepted), her most elaborately-finished performance, and now even better than formerly. The regret caused by Sig. Mario's resignation of the part of Jean of Leyden, at first so general, has been completely dissipated by the very masterly performance of his successor, Sig. Tamberlik, whose powers this year seem to be endowed with fresh vigour. Nothing can be more impressive than this gentleman's entire conception of the Coronation scene; nothing grander than his singing in that of "The Camp before Münster," where, after rebuking his followers for insubordination, the Prophet induces them to join in prayer. In the famous apostrophe, "Re del cielo," which (for the sake of displaying, with unrivalled power, the highest notes of his register) he gives in a key not M. Meyerbeer's, Sig. Tamberlik exhibits an enthusiasm that completely "carries away" his hearers, and brings down the curtain amid reiterated applause. Mad. Rudersdorf, Bertha, as in every other part attempted by that zealous Muscovite songstress, is careful, energetic, and artistically correct; the three Anabaptists are admirably represented by MM. Neri-Baraldi, Polonini, and Zelger; and Oberthal is, as usual, a highly-finished sketch in the hands of Sig. Tagliacoco.

The chorus and band are magnificent—the former in the strident "All armi" (*finale* to scene 1), the latter in the pompous "Coronation March," fully and honourably maintaining their repute. These, the skating scene, with all its bustling accessories; the conflagration, at the end, when the Prophet dooms his enemies and himself to a common destruction; and the other salient points of the dramatic spectacle excite the accustomed interest, being as well and completely done as at any former period.

On Saturday, Mad. Csillag being indisposed, the part of Fides (for the second time) was allotted to Mad. Nantier Didiée, whose very intelligent and artistic impersonation of this, one of the most arduous characters in the modern lyric drama, was alluded to in appropriate terms last season.

No long-established favourite of the public was ever re-welcomed with greater enthusiasm than Mademoiselle Adeline Patti on Monday evening, when she made her first appearance for the present season in the opera of the *Sonnambula*. It was in the character of Amina that her earliest laurels were won, and few can have forgotten the extraordinary sensation produced on the occasion of her *debut*. Unheralded by preliminary flourish, she took the audience by storm; and a name that was previously unknown to this country became in a very brief period familiar as a household word. The extreme youth of the new comer, united to a modest and prepossessing exterior, was at once a passport to favour; her opening recitative elicited the heartiest applause, and long before the termination of the well-known "cavatina" ("Come per me sereno") her success was established. The faults incidental to inexperience were overlooked or disregarded in the general effect of her performance, which left an impression of something quite as new as it was fascinating. The charm of freshness was felt in every scene; and an impersonation of Amina which, amid the liveliest dramatic sentiment, owed nothing whatever to mere stage conventionality, was unanimously recognised. Several of the older amateurs present hinted that, here and there, they were reminded of Malibran, by a certain impulsiveness which they remembered as one of the especial prerogatives of that highly-gifted artist; others declared that Mlle. Patti was entirely original; while all—even those disposed to be critical—acknowledged the power of the young singer to raise emotions wholly distinct from those depending upon ordinary exhibitions of talent. The characters

subsequently assumed, at various intervals, by Mlle. Patti helped more or less to strengthen the first impressions; and, as the experience derived from closer familiarity gradually revealed what was wanting to make her a thoroughly accomplished artist, and brought her more easily under the microscopic lens of criticism, so were those natural qualities to which her genuine attraction may be attributed more and more clearly defined. That the issue was favourable cannot be denied, nor that the end of the season of 1861 beheld a new operatic "star" shining with undiminished lustre. A new Amina, a new Rosina, and a new Zerlina had been discovered; and how much the Royal Italian Opera benefited by the discovery it is hardly requisite to add.

The brilliant reception of Monday night gives fair reason to believe that the interest in Mlle. Patti will be maintained this season at its height. What was written on the occasion of her first performances might be repeated almost word for word, and apply just as well. We can detect, indeed, but little difference. Her voice seems to have gained in power, and her singing in spontaneity. But the peculiarities of her vocalisation—its technical defects no less than its undefinable charm, its occasional derelictions from severe purity of style no less than its warmth of expression and engaging tenderness, those beauties and those faults, in short, which make up a sum total as irresistibly captivating as it is unhackneyed—remain much as they were before. As an actress, Mlle. Patti has made a decided advance. We can recall nothing more graceful, nothing more impassioned, than the scene of the bedchamber, where the distracted Amina strives in vain to persuade Elvino of her innocence. It was difficult to account for the stubborn incredulity of her lover, so earnest was her manner, so eloquent her appeal, so heartrending her agony of despair. Nor do we remember to have seen an audience more thoroughly moved to sympathy. The fall of the curtain was a complete triumph for Mlle. Patti, who was recalled before the lamps, to be literally overwhelmed with applause. The mill scene was, in another way, quite as impressive. To endow with more exquisite sentiment the beautiful slow movement, "Ah non credea mirarti," would be simply impossible. So perfect was it, indeed, that we were almost angry with the descending scale—beginning with "E flat, in alt" (our readers must pardon the technical allusion)—which, however capably achieved, seemed out of sorts with an exhibition of such deep feeling. The final *rondo*, "Ah non giunge," was, of course, a brilliant display, and, of course, the second verse was overloaded with ornaments (*flourishes*) and *tours de force*, in the *bravura* style; it told its tale, nevertheless, as from time immemorial. Again Mlle. Patti was recalled, and again honoured with such a tribute of applause as can only be elicited when an audience has been roused to enthusiasm.

Sig. Gardoni—probably as excellent an Elvino as the Italian stage at present can boast—sang all his music well (the famous *scena*, "Tutto è sciolto," admirably); Sig. Tagliacoco was as gentlemanly a Count as could be imagined; and Mad. Tagliacoco as pert and malicious a Lisa. The house was crowded, and among the audience were MM. Meyerbeer and Verdi, whose presence no doubt stimulated the performers, one and all, to unwonted exertion. At any rate Bellini's delightful pastoral has seldom, on the whole, been better done—even at this theatre.

The first appearance of Signor Mario, always a "fête" at the Opera, was emphatically so on Tuesday night, when Signor Verdi's *Ballo in Maschera* was represented before a crowded and brilliant audience. How admirably this work is placed upon the stage at Covent Garden our musical readers need not be told. It formed one of the chief attractions of last season, with Mad. Penco, Signor Mario, and Signor Graziani as Amelia, Riccardo, and Renato; and now, with two important changes in the cast, its popularity seems likely to increase rather than diminish.

A very few words must suffice to record the entire success of Tuesday evening's performance—a success in no slight degree attributable to Signor Mario, whose singing was little short of perfection. Never, perhaps, has this distinguished artist more incontestably proved himself the king of Italian tenors, never more triumphantly established his claim to be regarded as the chief of Italian lyric actors. His Duke of Naples is truly a picturesque conception, picturesquely filled up. (Naples, by the way, is a far more appropriate canvas for Signor Verdi's musical delineations than Massachusetts, and a "Duke" an essentially more romantic personage, from a theatrical point of view, than a "Governor.") The music, too, lies so conveniently for his voice, in every solo and concerted piece, that one might almost have thought the composer had written it expressly for him. The quaint and tuneful *barcarolle* ("Di tu se fidele"), the delicious solo and quintet ("E scherzo od è follia"), of the second act; the duet with Amelia (one of Signor Verdi's most impassioned pieces), the strikingly dramatic trio, in which Renato takes part with Amelia and Riccardo, of the third; and the scene with Amelia, terminating in the assassination of Riccardo, of the fourth,

afforded Signor Mario so many opportunities of exhibiting his mastery of vocal phrasing and his command over varied expression, of which he availed himself with consummate art, transporting his hearers in every instance. The *barcarolle* and quintet were encored, while the other pieces were enthusiastically applauded. Such a beginning augurs well; and if Signor Mario continues in this vein to the end of the season, both the manager and his patrons will have good cause to rejoice. The first appearance at the Royal Italian Opera of Signor Delle Sedie, who earned such unqualified praises in Renato at the Lyceum Theatre last summer (under Mr. Mapleson's direction), was also an event of more than ordinary interest. This gentleman is in every sense an artist; and, though many baritones have been endowed with voices of greater power and sweetness, few have been able to turn them to such excellent account. The two airs, "Alla vita che t'arride" (Act I.), and "E sei tu che macchiavi," were specimens of dramatic singing wholly beyond criticism—no less faultless in style than truthful and eloquent in expression. The last moved the whole audience to sympathy, and was redemanded on all sides. Of the Oscar of Mad. Miolan Carvalho, and the Ulrica of Mad. Nantier Didiée, both extremely meritorious performances, and of MM. Tagliafico and Zelger, graphic and unexceptionable "conspirators," we spoke last year; and all we can say just now of Mad. Csillag's impersonation of the unfortunate Amelia, is that on no former occasion has this zealous and thoughtful artist bestowed more care and intelligence upon a part, or worked it out with more complete success. Mad. Csillag, in short, fairly divided the honours of the evening with Signors Mario and Delle Sedie. In the scene of the masquerade (Act IV.)—one of those spectacular displays in which the Royal Italian Opera invariably shines, and the diligent hand of Mr. Augustus Harris is apparent—the principal *danseuse* was the graceful and clever Mlle. Salvioni, Mr. Gye's most recent and valuable acquisition in the ballet department.

On Thursday the *Sonnambula* was repeated, and drew the most crowded house of the season. To-night *Il Barbiere* for the first time, with Patti as Rosina, Mario as Almaviva, and Delle Sedie (where is Ronconi?) in Figaro.

Concerts.

MONDAY POPULAR CONCERTS.—Mr. Charles Hallé has contributed in no small degree to the success of these entertainments—pianoforte music having played a no less important part than quartets, &c., in the general scheme. On Monday (83rd concert) this gentleman took his "benefit," and notwithstanding the oppressive heat, the counter-attractions of the Philharmonic, and the Royal Italian Opera (re-appearance of Mlle. Patti), St. James's Hall was extremely well attended. Mr. Hallé had an immense reception. The increasing vogue of the sonatas by Beethoven, Mozart, Dussek, &c., says much for the improved taste of pianoforte players, and the frequenters of these concerts must have observed how numerous are the scores carefully followed by their possessors, who appear to consider the Monday Popular Concerts as an interesting and cheap method of taking lessons in style and expression. Mr. Charles Hallé being so soon about to repeat his Beethoven recitals, did not select one of the great composer's sonatas for his solo, preferring the "Op. 24" (in C major) of Weber,* and indicating his choice by a magnificent performance. Replete with difficulties as with beauties, this sonata demands a player of exceptional powers. In Beethoven's sonata for pianoforte and violin, C minor (No. 2, Op. 30), Mr. Hallé enjoyed the invaluable cooperation of Herr Joachim, and we need scarcely add that the execution was perfect. Mendelssohn's trio, in D minor, with Signor Piatti at the violoncello, was what might have been expected. A finer performance of that glorious work has rarely been heard. Mozart's quartet in C major was the other instrumental piece. Mr. Tennant and Mr. Santley were the vocalists, the first-named singing Himmel's song, "Yarico to her lover," and Mendelssohn's "On music's softest pinion;" the last, Danny Mann's romance from *The Lily of Killarney*, and Schubert's "Addio;" while the duet from the same opera, "The morn has raised her lamp above," was so well rendered by the two as to elicit an encore. Both gentlemen, indeed, sang their best. Mr. Benedict was the accompanist. At the next concert the pianist is to be Herr Ernst Pauer.

NEW PHILHARMONIC SOCIETY.—At the second concert on Wednesday the attendance was not quite so large as at the first, the inclemency of the weather no doubt preventing the shilling seats from being filled. In other parts of the Hall, however, scarcely a place was found vacant.

* Recently played by Mr. Lindsay Sloper, as substitute for Mad. Arabella Goddard.

In the admirable programme Dr. Wylde provides he has always some novelty, instrumental or vocal. The "Sisters Marchisio" contributed the "special" feature on this occasion. A finer selection could hardly have been wished:—

PART I.			
Overture (<i>Die Abenceragen</i>)	...	...	Cherubini.
Grand Duo, "No, Matilda" (<i>Matilda di Shabran</i>)	...	...	Rossini.
Grand Duo, "Ebben, a te ferisci" (<i>Seniramide</i>)	...	...	Rossini.
Concerto, Violin, E minor	...	...	Spohr.
Symphony (<i>Jupiter</i>)	...	...	Mozart.
PART II.			
Concerto, Pianoforte, C minor	...	...	Beethoven.
Duo Bolero (<i>Les Diamans de la Couronne</i>)	...	...	Auber.
Overture (<i>Ruler of the Spirits</i>)	...	...	Weber.
Conductor—Dr. WYLDE.			

The overtures of Cherubini are more frequently heard at the new Philharmonic Concerts than elsewhere. For this the lovers of genuine music are deeply indebted to Dr. Wylde. The overture to *Les Abencerages* is a masterpiece, and will bear hearing many times. (At the next concert, by the way, the overture to *Lodoiska* will be performed.) The grand symphony of Mozart was nobly played, and thoroughly enjoyed. The violin concerto of Spohr was a magnificent performance on the part of Herr Joachim, who filled the audience with mingled astonishment and delight, and was greeted with overwhelming applause at the end. The pianoforte concerto, by Mr. John Barnett, also, in its way, a remarkable performance, was received with enthusiasm. Both Herr Joachim and Mr. John Barnett were recalled. The "Sisters Marchisio" sang the three duets with that extraordinary precision and perfect blending of the voices for which they are so justly renowned. The *ensemble* in "Giorno d'Orrore" ("Ebben, a te, ferisci") was the chief point of attraction, and created the usual sensation. The "Sisters Marchisio," we understand, are re-engaged for the fourth concert. Herr Joachim is to play Mendelssohn's Concerto at the third, when Mlle. Titiens will make her second appearance, and Herr Jaell, a German pianist of distinguished eminence, who has made the tour of the Old and New World, play Beethoven's Concerto, in E flat.

PHILHARMONIC CONCERTS.—The fourth concert on Monday night was even more remarkable for two public demonstrations that took place among the ordinarily quiet audience than for the performance, admirable, in almost every respect, as that was. In the first instance, Dr. Sterndale Bennett received such an "ovation" on his first appearance in the orchestra as he will certainly never forget as long as he lives. Dr. Bennett has received the heartiest sympathy from every unbiassed, right-thinking musician in England to console him for the persecution to which he has been subjected, and his cause has been warmly defended by the press; but all the goodwill of strangers will not be valued by him so highly as such a demonstration of respect and sympathy as greeted him on Monday night. The audience were in the humour for applause; and after Mlle. Titiens's fine performance of "Va dit elle," from *Robert le Diable*, the composer of that masterpiece, who was hidden in the gallery of the room, was summoned forward to receive the spontaneous tribute to his genius. The programme was as subjoined:—

PART I.			
Sinfonia, in A minor	...	...	Gadé.
Aria, Mlle. Titiens	...	...	Meyerbeer
Adagio and Fugue in D	...	...	Mozart.
Aria, "Voi che sapete," Mlle. Titiens	...	...	Mozart.
Concerto, in B minor, pianoforte, Herr Pauer	...	...	Hummel.
PART II.			
Sinfonia, in C, No. 1	...	...	Beethoven.
Recit. and Aria, "Non mi dir," Mlle. Titiens	...	...	Mozart.
Concerto, Violin, Mr. Cooper	...	...	Mendelssohn.
Overture (<i>Der Frieschutz</i>)	...	...	Weber.
Conductor—Professor STERNDALÉ BENNETT.			

The symphony of Gadé, dry and monotonous, though clever, was not well received. Mozart's vigorous *adagio* and fugue was quite another affair. Herr Pauer, too, by his masterly execution of Hummel's rarely heard concerto, kept up the interest of the concert, and revived the spirits of the audience. Of the symphony and overture in the second part, what need be said? Mr. Cooper played Mendelssohn's well-known concerto superbly, and was immensely applauded. Mlle. Titiens sang all three pieces in her best manner (notwithstanding the ill-advised and un-Mozartean cadenza at the end of "Voi che sapete"), and was received with high favour.

WESTBOURNE HALL, BATS WATER.—Herr Sprenger, the pianist, gave a *Matinée* at the above Hall on Thursday, in which he was assisted by Mad. Louisa Vinning, Mlle. Sedlatzek, Mlle. Elvira Bohrens, Herr Reichardt, and Sig. Nappi, as vocalists; and Herren Albert, Otto and Ferdinand Booth, as instrumentalists. There was a large and fashionable attendance, mostly ladies, which may account for the want of anything like enthusiasm in the audience. Herr Reichardt, nevertheless, pleased so much in his own very charming cradle-song, "Good night," that he was unanimously encored. He thought proper, however, to substitute another song instead, which did not seem exactly to meet the

wishes of some of the fair auditors, who wanted *absolutely* to hear "Good night" again. Herr Sprenger is a skilful pianist, and his taste and feeling may be understood from the music he played, which comprised Mendelssohn's Trio in D minor, with Herren Otto and Ferdinand Booth; Beethoven's "Moonlight Sonata;" Mendelssohn's *Andante e Rondo Capriccioso*, besides other pieces by Thalberg, Hellen, Kullak, and himself. Of his various performances, Beethoven's sonata seemed to please the most. Herr Wilhelm Ganz accompanied all the vocal music.

HERR A. POLLITZER—one of the most accomplished violinists at present resident in the metropolis—gave an interesting *Matinée Musicale* on Tuesday last, at Messrs. Collards' Rooms. The instrumental artists employed, in addition to Herr Pollitzer, were Messrs. Watson, Webb, Paque, and Derffel; while the vocal selections were entrusted to Miss Robertine Henderson and Mr. Santley. The two instrumental features in the programme were Schubert's quartet in D minor (posthumous), for violins, viola, and violoncello; and Beethoven's Kreutzer sonata, both of which were rendered in a masterly manner by the above instrumentalists, who showed themselves fully capable of appreciating their spirit and text. Ernst's "Elegie," and a fantasia of Herr Pollitzer's own composition, abundantly proved that gentleman's possession of a large amount of manual dexterity and artistic finish. Miss Robertine Henderson sang two songs by Schubert, and a *gondoliera* by Herr Pauer, besides joining Mr. Santley in M. Benedict's charming duet "I Montanari." Mr. Wilhelm Ganz conducted.

THE MENTAL HISTORY OF POETRY.

BY JOSEPH GODDARD.

"To search through all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law."

Tennyson.

Continued from page 247.

We have now arrived at a point in the course of this inquiry whence we can directly proceed towards the heart of the subject, and, retiring from the investigation of its subordinate constituent properties, consider what is the specific attribute of the Art of Poetry.

It has been submitted that previous to the visible advent of Art generally, there exists a peculiar preparatory internal condition, a "vast abyss," pregnant with Art-life, and the source of all Art-impulse in whatever channel that impulse may be subsequently destined to run. It has been explained that this condition consists,—of a general sensitiveness, in the nature of the man whom it invests, to the great principle of Beauty,—of a broad and keen mental appreciation, and of a deep moral sympathy,—both magnified and extended through a bright endowment of the faculty of Imagination; which internal circumstances being breathed upon by the vivid influences of surrounding Creation—the Charm, the Power, the Wisdom, the Beauty and the Majesty—causes the above nature to be absolutely flooded with a comprehensive, permanent, and exhaustless emotion of "Admiration."

"He felt them—he was moved—then forth they broke
In stormy song. He found a form divine
For his deep-fixed devotion, and awoke
His adorations, on Art's sacred shrine.
There hush an o'ercharged spirit often spoke
Where elements celestial did combine."

We have seen that out of this preparatory inward condition arises the desire to wreak this state upon expression, and that in the consummation of this expression a grand principle is visible—that of "Imitation"—the principle of imparting and relieving an emotion of admiration by re-producing more or less directly, and in æsthetic medium, the original influence of that emotion. We have seen that the action of this principle is directly visible in Poetry, in those imperishable portraits of great heroes, virtues and charms,—of shining deeds "that shall not pass away," and of striking and grand events,—which illumine and sublime the vista of Poetic Art.

We have seen again that out of that primitive inward condition just described in its motion towards expression is seen exhibited another grand principle in the laws of human demonstration, exemplified whenever Language, Poetry, or Music is appealed to as an instrument of expression—the principle of tone and phrase. We have seen that as the principle of "Imitation," though directly visible in poetry, is not literally and repeatedly exemplified save in the art of painting; so in the same way have we observed that, although the principle of tone and phrase—the principle of conveying emotion through a pure effect wrought out of change in modulation and variety in accentuation of the human voice—that although this principle is distinctly exemplified throughout all the stages of language, and so much so in poetry as to involve a visible system, it still does not attain unfettered scope and

full development but in "Music." We have thus seen that the Art of Poetry bears in it both the spirit of "Painting" and that of "Music." We have also seen, however, that, unlike either of those arts, poetry is one that does not possess any *abstract* charm, that is, that it is an art wherein there can be no æsthetic design or effect whatsoever, wrought out of the pure material of its physical constitution. We have seen that, whatever influence it does possess of this abstract nature is reflected upon it by the art of Painting on the one hand, and Music on the other, the influence derived from the one art being visible in those manifold and redundant suggestions of colour and form, whether drawn from nature or art, which abound so profusely and extravagantly over the whole surface of poetry; that from the other betraying itself in that regulated flow of rhythm, that tendency to æsthetic design in the arrangement of phrases, which imparts the distinctive features to the outward surface of poetry. And thus we are led to perceive that not only is the *spirit* of painting and music present in the poetic impulse, but that the manifesting signs and outward forms of both these arts is visible in poetic effect. We have seen that the poetic impulse, partaking so deeply of the inner spirit both of painting and music, and springing out of a primitive and preparatory condition common to all the three arts, may be regarded as being similarly morally constituted as the impulse preceding the display of either painting or music in particular; and that in cases where these latter arts are severally displayed, the reason why the general Art-impulse exudes in the particular direction of one or the other, lies in the presence (in the nature of the exponent) of an exceptional and more external faculty of wielding that abstract material for effect which both these arts possess, such as a faculty for developing pure effects of "Colour" on the one hand, and "Sound" on the other—there existing, as has been before remarked, in both these materials of Art-effect, an impressional influence of a totally abstract character, like the influence of "Colour" un-humanised by "Form," or that of "Sound" un-gathered into "Measure."

For it will be observed that the possession by these two Arts of Painting and Music of resources for effect (beyond any accruing to Poetry), which lie in the influence of the pure physical material of their constitution, involves in the case of their positive exhibition, the demanding of a condition which the Art of Poetry in being displayed does not exact. They demand in their exponent an exceptional and rather external faculty, immediately relating to this inherently expressive material, such as a faculty of developing pure and abstract effects of "Colour" on the one hand, "Sound" on the other. The possession by these two Arts of a purely material form of influence—of an abstract species of effect, attaches to the conditions of their display the necessity of an appropriately unique and exceptional demonstrative faculty in the personal endowment of their exponent; a faculty which, in the cases of these Arts, depends to a great extent upon extraordinary natural fineness and perfection, conjoined to cultivation, in the physical organs respectively of eye or ear.

It may be observed in passing that the extent to which a particular nature is endowed with demonstrative faculties of the character just alluded to, bears no direct proportion to that degree in which those general and internal Art-conditions previously described exist in the same natures; for although it is only where this relationship does exist whence the phenomenon of important Art-effect ensues, still, somewhat in disaccordance with our general ideas of the spirit of propriety, it is to a great extent, accident which brings this momentous relationship to pass. The presence of the deep internal faculties of imbuing Art-inspiration depends upon that difference in native moral endowment, the causes of which, though without doubt precise and clear in their hidden existence, still lie enshrouded in that mystery which ever envelopes the inner motions of man's nature. But the presence of the externally demonstrative faculties of Art depends mostly upon those more palpable natural laws and outward circumstances to which can be visibly traced all differences of physical conformation. The moral faculties of Art may therefore be said to proceed from an inward and inscrutable source, the material faculties of Art from an external and physical origin. And thus as there exists no direct connection between the separate origin of these two divisions, in the complete range of faculties constituting perfect Art-endowment, there is no law regulating the relative proportion in which they themselves meet together in particular natures. Consequently the prevailing of that due proportion betwixt them essential for the one grand result of important Art-effect is only immediately traceable to that incalculable combination and progression of circumstances denominated "Chance."

(To be continued.)

ST. JAMES'S HALL.
MONDAY POPULAR CONCERTS.

EIGHTY-FIFTH CONCERT, ON MONDAY
Evening, May 19th, 1862.

PROGRAMME.

PART I.—Quartet, in F, Op. 59, No. 1, for Two Violins, Viola, and Violoncello, MM. JOACHIM, L. RIES, SCHREURS, and PIATTI (Beethoven). Canzonet, "Sympathy" Mad. LOUISA VINNING (Haydn). Song, "Now sleeps the crimson petal," Mr. SANTLEY (Frank Mori). Sonata, in the Italian style, for Pianoforte solo, Herr, PAUER (J. S. Bach).

PART II.—Andante Fugue, in C major, for Violin solo, Herr JOACHIM (J. S. Bach). Song, "The Violet Girl," Mad. LOUISA VINNING (G. A. Macfarren). Song, "T'amo," Mr. SANTLEY (J. Benedict). Trio, in B flat, Op. 59, for Pianoforte, Violin and Violoncello, Herr PAUER, Herr JOACHIM, and Signor PIATTI (Schubert).

Conductor, Mr. BENEDICT. To commence at eight O'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

* Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten O'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls, near the Piano, 10s. 6d.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL & Co., 50 New Bond Street, and the principal Music-sellers.

TO CORRESPONDENTS.

PUBLIUSTULUS:—"Adieu, pleasant pays de France!
O, ma patrie!
La plus chérie
Qui as nourri ma jeune enfance!
Adieu, France! adieu nos beaux jours!"

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TERMS { Two lines and under ... 2s. 6d.
Every additional 10 words ... 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 10, 1862.

THE Handel Commemorations—as we anticipated in noticing the very remarkable performances at the Crystal Palace—have ultimately and justifiably resolved themselves into the "Handel Triennial Festival." The "Commemorations" of 1784 and 1834 at Westminster Abbey, revived, and, it must be admitted, far surpassed in grandeur by those of 1857 and 1859 at Sydenham, naturally led to this result. There is no reason whatever why London should not hold a musical festival once in three years just as well as Birmingham and the rest; and although the performances must necessarily take place at Sydenham—which possesses the only building vast enough for such a purpose within reasonable distance of the capital—the Handel Triennial Festival will constitute a great London music-meeting to all intents

and purposes, inasmuch as people from the country and from abroad are likely, as a matter of expediency, in the majority of instances, to make London their home during the festival; while the flower of the performers, vocal and instrumental, to say nothing of the bulk and intelligence of the active management, can only be supplied from the same exhaustless source. The proportions of the London festival, compared with those of the Birmingham, will fairly represent the difference in magnitude, wealth, and population between the capital of England and the commercial emporium of the "Black Country."

The Handel Triennial Festival is the legitimate offspring of progress—of progress especially noticeable within the last quarter of a century, in the course of which, thanks to the initiatory example and universal influence of the Sacred Harmonic Society, choral singing has attained a proficiency which was formerly not even contemplated. Although the strong fresh voices of Yorkshire, Lancashire, and Norfolk are now occasionally cited in disparagement of the comparatively jaded organs of our harder-worked fellow-citizens, those who remember the country music-meetings of not more than twenty years ago must unanimously admit that performances then not merely tolerated, but admired, would scarcely be found tolerable in the present day; and, supposing them equally conversant with what has been since going on in London, they will hardly refuse to acknowledge that the impetus of progress has proceeded directly from the capital, and that the gradual advance of the Sacred Harmonic Society in excellence and public fame first led to the foundation of similar institutions, of more or less utility and significance, in almost every considerable town of the United Kingdom. As the Handel Triennial Festival, however, will draw its executive materials from all parts of Great Britain, every choral society appointing chosen delegates to represent it, there can be no feeling of jealousy between town and country (either in amateur or professional circles) about this particular question, which, after all, is simply one of historical interest. That London furnishes the best solo singers and the best orchestral players to all the country festivals is notorious; and it is but fair that they should send their most efficient choristers, men and women, to our one projected festival in return. Where, indeed, competition is altogether impracticable, jealousy would be absurd. It may, therefore, be concluded that the first Handel Triennial Festival will meet with as hearty co-operation from all sides as was extended to the "Commemorations" of 1857 and 1859—the imposing "trial" and the triumphant "centenary;" and that, in the venerated name of the greatest of sacred composers, the Biblical musician *par excellence*, a pact of musical fellowship, at once sincere and enduring, will henceforth be signed and sealed between London and its country rivals. The united efforts of musical England in the promotion of so excellent a cause come all the more gracefully in the year of the Great International Exhibition.

The dates of the three performances are fixed for Monday, the 23rd, Wednesday, the 25th, and Friday, the 27th of June. On the first day *The Messiah*, and on the last *Israel in Egypt* will be given. The Wednesday is to be devoted to a selection, comprising some pieces from the Dettingen "Te Deum" (the great effect produced by which in 1859 may still be remembered); others from *Saul*, *Judas*, and *Sampson*; the double-choruses, "Immortal Lord" (*Deborah*), "From the Censer" (*Solomon*), and the series descriptive of "the passions" (*ibid.*); together with, probably—and every lover of Handel's music must hope this will be the case—"Wretched Lovers," from *Acis*, and a chorus from

Alexander's Feast. On the whole, no better or more attractive programme could easily be devised. *The Messiah* is indispensable to every English festival; while the omission of the colossal *Israel*, after the unparalleled sensation it created both in 1857 and in 1859, would lead to a general outcry. In addition to this, these two oratorios are uncontestedly the grandest and most perfect of Handel's sacred compositions. That the performances will, in a marked degree, excel even those at the "Centenary" (1859) may be looked upon as positive. For three years not only has the "London contingent" of 1,600 singers held repeated practices in Exeter-hall under the superintendence of Mr. Costa (who is again to be director), but the country societies have been no less industrious. Moreover, festivals have been celebrated in the interval at Bradford, Norwich, Birmingham, Gloucester, Worcester, and Hereford; while all over England, independently of London, unaccustomed signs of musical activity have been manifest. A general tendency, indeed, to advance by gradual steps up to that point of efficiency which might warrant a claim to take part in the first Handel Triennial Festival—as the culminating event in the musical annals of Great Britain—would seem to have exhibited itself far and wide. On the other hand, the committee, with Mr. Bowley as their organising chief, the officers of the Sacred Harmonic Society, deprived of whose immediate countenance and support such an undertaking would be little short of Utopian, and those who are most active in promoting the interests of the Crystal Palace itself, are not likely to have allowed three years to elapse without carefully weighing all the means and appliances requisite to profit by the experience of 1859—just as, in the shorter interval between the first and second Commemorations, they ably and honestly profited by the experience of 1857. That such is the case may be gathered from the appearance of a "programme of arrangements," in the shape of a little pamphlet, entitled *The Great Triennial Festival at the Crystal Palace* in 1862, bearing the familiar signature of "Robert K. Bowley, General Manager to the Crystal Palace Company." In this we are reminded in sufficiently plain language, dashed by a modicum of not inexcusable enthusiasm, of the wonderfully successful issue of the "Handel Commemoration" in 1857, and, with equal justice, of the marked progress evinced in the subsequent attempt—the real "Centenary"—for which the first experiment was virtually a preliminary rehearsal on a grand scale. Mr. Bowley points with satisfaction to a passage in the correspondence of Mrs. Delany (Mary Grenville), who in 1756, three years before Handel's death, having attended a performance of the grandest of all choral works, wrote—"Israel in Egypt did not take; it is too solemn for common ears." But at the "Commemoration" in 1859, says, triumphantly, Mr. Bowley, "the sum of 16,000*l.* was received for tickets" to hear "that stupendous masterpiece of the musical art." True there was no Sacred Harmonic Society in the year 1756; and no Mr. Bowley, much less a Crystal Palace, to render practicable such enormous undertakings as have been lately set on foot; or, perhaps, even Mrs. Delany might have hesitated before making common cause with "common ears." The following, with reference to the Handel-orchestra in the central transept of the Crystal Palace, may be read with interest:—

"For the festival of 1857 the larger portion of the present orchestra was built. In 1859 it was enlarged to such dimensions as experience had dictated to be advisable for the largest practicable choral festival. It was also inclosed at the sides and back with screens of the most resonant material, the good effect of which at the performances of 1859 was admitted on all hands. Disinclination, however, at that time to undertake so large a work as entirely roofing the orchestra with similar

material to that of the sides and back led to the employment of a vast oiled and hardened awning of canvas, after the manner of the Velaria, by which the Colosseum and other similar, buildings of ancient Rome were covered during great public displays. This, although effective to a considerable extent, did not, it is candidly admitted, effect all that had been anticipated. Neither in form nor structure could all be attained that was intended. And thus the force and clearness of the choruses, improved as they were, did not reach the point anticipated from the additions made to the numbers of the orchestra, while it was no less evident that still more required to be done to aid the solo singers. It has, therefore, been determined that the entire orchestra, and the space beyond it as far as the intersection of the great transept with the nave, shall be solidly roofed in. The orchestra at the Crystal Palace, 216 feet wide, is double the diameter of the dome of St. Paul's, or nearly equal to that of the great dome of the 1862 Exhibition building and Exeter Hall combined; while it is nearly as deep from front to back as Exeter Hall is long. The sides are about sixty feet high, or nearly the same as the Birmingham Town Hall. Wooden cross-tie girders being carried across, in the form of an arch, rising about forty feet in a clear span of 216 feet, the underside will be filled in with tie-bracings lined with well-seasoned match-boarding, bound closely together by ingenious appliances until the whole surface becomes as hard and as resonant as a drum-head."

The admissions contained in the foregoing are candid, and their candour justifies a belief in the efficacy of the proposed modifications and additions. We must, however, desist for the present. Enough has been adduced to show that there is every chance of the first Handel Triennial Festival surpassing in imposing grandeur any previous musical "solemnisation," and the fact of its coming off during the meridian of the "Great International Exhibition" warrants a conviction that if the "Commemoration" of 1859 was attended by "81,319 persons," the Festival of 1862 may be patronised by at least as many more. There is plenty of room in the Crystal Palace; and the "stewards" for "1857" and "1859" have sufficiently convinced the public that the comfortable accommodation of a vast multitude is, with tolerably skillful management, by no means an impossible achievement.

D.

THE Cantata written by Sig. Verdi for the opening of the International Exhibition is not doomed to unmerited neglect. Because the Royal Commissioners, in their wisdom or their spleen, have thought proper to reject a work of one of the most popular of living dramatic composers—a work expressly ordered by themselves, and refused without a shadow of reason—it does not therefore follow that the public would not desire to hear it elsewhere, or that it could not be performed in any other locality than the wretched apology for a Crystal Palace in Kensington. Art, indeed, could hardly be said to be in the ascendant in this country, if a new composition by the author of *Rigoletto*, the *Trovatore*, and many masterpieces, written to celebrate the greatest event of our own immediate time, should, when heedlessly cast aside, be suffered to pass away without inquiry, and no effort be made to drag it from obscurity into light. Fortunately, the whole feeling of the country in this instance is with the Italian *Maestro*, and against the Commissioners. The cry has gone forth from one end of the kingdom to the other that a grievous wrong has been done, and that restitution is imperatively demanded. What can make amends to Sig. Verdi for the extinguishment of his hopes? That he put his whole soul and mind to his task, having to compete with the three greatest masters of Germany, France, and England, we may readily imagine. As the representative of Italy he would not willingly be rearmost in the artistic struggle, but would bend his most strenuous efforts to gain a place, if he could not be first, in the contest. No doubt Sig. Verdi was deeply offended at the conduct of the Com-

missioners. No doubt his vanity was probed to the quick by their refusal. It may be that he considered himself lowered, if not degraded, in the eyes of Europe. Outwardly, however, the popular composer appears to have borne the indignity thrust upon him with philosophical composure. Nothing could be freer from acrimony or ill-feeling than the letter addressed to a morning contemporary explanatory of the reasons why he wrote a Cantata instead of a March, and showing how there was time more than sufficient for its rehearsal—that being one reason advanced by the Commissioners for its rejection. The tone of Sig. Verdi's letter was eminently calm and dignified. He uttered no complaint; he made not a murmur. He stated a fact, which he was called upon to do, and left his case, without suggestion or comment, to be adjudicated by the world. But that letter, in its quietude and self-possession, gained him more friends than if he had issued the most eloquent protest, or if he had rung the changes on his position, his treatment, and his expectations. All Art-England has made joint cause with Sig. Verdi, and his popularity will moult no feather from the ruffling it has received at the hands of the Royal Commissioners.

Sig. Verdi's *Cantata*, we are informed, is about to be produced at Her Majesty's Theatre, with full band and chorus, under the superintendence of the composer. The solo parts, originally intended for Sig. Tamberlik, have been altered for Mlle. Titiens by Sig. Verdi. The public will, therefore, be afforded an opportunity of forming an opinion of a work the rejection of which from the programme of the Inauguration of the International Exhibition has created so much sympathy. It will then be seen how much the great preliminary musical festival has lost. Not that the real merits of the *Cantata* have anything whatever to do with its rejection; nor that, should it fall short of expectation, the Commissioners will be exonerated from censure. The utmost curiosity and interest are excited about Sig. Verdi's proscribed work, and no doubt a large crowd will be present at the first performance. This, we may presume, will constitute some slight recompense to the popular composer for the treatment he has received.

R.

To the Editor of the MUSICAL WORLD.

SIR,—Although I applaud your reticence at this festive time with regard to the Bennett-Costa misunderstanding, I still think you ought not to allow false statements to pass current which you have it in your power to set right. I remember reading in your pages, as far back as 1853, a very luminous and, I must add, a very impartial, history of the whole dispute, from its first beginning in 1849. Why do you not republish that? It would enlighten many who are desirous of passing a fair judgment and estimating the dispute at its value, and is, I must add, absolutely indispensable now that such a version as the one I subjoin has appeared in a paper of such wide circulation, extensive influence, and high respectability as *The Observer*.

"The following is the history of the objection raised by Mr. Costa to conduct Dr. Bennett's music:—

"In 1846 Mr. Costa was appointed conductor of the Philharmonic Society. Immediately preceding this the operations of the society had not been attended with very great success. The first season of Mr. Costa's association with it was one of the most prosperous. He was re-invited to continue the conductor of the Society, which invitation he complied with up to 1854, when he discontinued his association with it. Prior, however, to his acceptance of office, he made it a stipulation with the directors that, if any music with which he was not familiar was introduced at the concerts of the society, he should receive the score

thereof at least a fortnight before the rehearsal took place. He was induced to take this course from the delays which had occurred in forwarding to him the music performed in the former season; and as the concerts of the society took place during the opera season, he found it matter of difficulty to get opportunity for the perusal of works which were new to him. In the course of the season 1848, an overture of Mr. Bennett's was placed in the programme. Some days beyond the stipulated time having elapsed without receiving the score, Mr. Costa sent to one of the directors for it. In reply thereto, he was informed that Mr. Bennett had been applied to for the score, and had answered that he had not one in his possession, but would get one from some of his pupils, and send it. Days passed on, no music arrived; and on Saturday (the morning of the rehearsal), as Mr. Costa was about to proceed to the Hanover Square Rooms, a parcel was put in his hands, which he was told contained the music of Mr. Bennett's overture. Not a little vexed at this disregard of the understanding he had with the directors, Mr. Costa took the score with him, and as he rode to the concert room looked it over sufficiently to enable him to see there was nothing very difficult in the character of the work. The overture was rehearsed by the band with unusual care—it was played over three times. At the conclusion of the rehearsal many of the members of the orchestra complimented Mr. Costa upon the manner in which Mr. Bennett's overture had been played. Mr. Bennett was absent from the rehearsal, and Mr. Costa heard nothing from him until five minutes before the commencement of the performance on the Monday evening, when Mr. Lucas placed in his hand a slip of paper, on which was written:—

"My dear Lucas,—A pupil of mine at the rehearsal last Saturday has told me my overture was very badly performed; the movements taken wrong; the pianos and fortes neglected. As you have conducted the overture many times before, be good enough to tell Costa how to do it."

"Not a little annoyed at such an uncourteous mode of communication, Mr. Costa thereupon acquainted Mr. Lucas (then a director of the Philharmonic Society) that, after such an intimation from Mr. Bennett, he must decline conducting his work at the performance; and when the period arrived in the programme for Mr. Bennett's overture, Mr. Costa called Mr. Lucas down from his stand to conduct it, and left the orchestra. Mr. Costa then informed the Directors of the Philharmonic Society that, after the unjustifiable insult he considered he had received from Mr. Bennett, he must positively refuse to conduct any more of his music. It is well known that this resolve has been adhered to."

Now no one better than yourself is aware that the above statement is in almost every particular inexact, and that the letter to Mr. Lucas is a pure invention. Moreover, the last sentence, "It is well known that this resolve (Sig. Costa's resolve not to conduct any more of Mr. Bennett's music) has been adhered to"—involves an untruth. I have a programme before me to prove it—a programme of the Philharmonic Concert of April 22, 1850:—

PART I.		
Sinfonia in D (MS.)	C. Potter.	
Aria, "L'Addio," Mr. Whitworth	Mozart.	
Concerto, violin, M. Sainton	Beethoven.	
Scena (<i>Der Freischütz</i>), Miss C. Hayes	Weber.	
Overture (MS.), <i>Ray Blas</i>	Mendelssohn.	
PART II.		
Sinfonia in B flat (No. 9)	Haydn.	
Aria, "Fon mi dir," Miss Catherine Hayes	Mozart.	
CAPRICE, pianoforte, Miss Kate Loder	W. STERNDALÉ BENNETT.	
Aria (<i>I Fuori cili</i>), Mr. Whitworth	Pacr.	
Adagio and Fugue (in D)	Mozart.	
Conductor, Mr. COSTA.		

The dispute was in 1849, and this concert (at which I was present, and the whole of which was conducted by Sig. Costa) took place in the year following. You, sir, however, can, if you please, set us all right in the matter, which in fairness to Sig. Costa, Professor Bennett, and the public, you ought to do.

AN ENGLISH MUSICIAN.

London, May 8, 1862.

PROFESSOR STERNDALÉ BENNETT has presented to M. Sainton the MS. score of the *Cantata* written for the opening of the International Exhibition, handsomely bound, as a souvenir.

MUSICAL SOCIETY OF LONDON.—At the next concert, instead of the overture to *Struensee*, which was to begin the performance, it has been decided (in accordance with M. Meyerbeer's own wish) to substitute the Grand Overture composed expressly for the International Exhibition.

THE CONSERVATIVE LAND SOCIETY.—The Executive Committee presented Mr. Gruneisen, the Secretary, on the 6th inst., with a handsome testimonial, accompanied by a letter signed by Viscount Ranelagh, the chairman, in the name of the board, stating that the presentation had been subscribed for amongst themselves, as a token of their esteem for the Secretary's indefatigable exertions.

M. FETIS is in London. He will report upon the musical department in the International Exhibition for the Belgian Government.

M. HENRI HERZ has arrived in London. Among the foreign manufacturers who exhibit pianofortes at the International Exhibition M. Herz (who, it should be added, has abandoned neither composition nor playing) is one of the most eminent.

MISS ALICE MANGOLD.—Those of our readers who heard this young pianist last year, and recognised her unusual talent, will learn with much regret that domestic afflictions, followed by a serious illness, will prevent her from accepting any engagements to play in public during this season.

HERR DAVIDOFF.—This celebrated Russian violoncellist will arrive in London in time to perform at the next (the fifth) Philharmonic Concert.

MR. CHARLES D'ALBERT, the popular and well-known composer of dance-music, has quite recovered from his late severe illness.

M. DEPRET.—The report of the death of this gentleman is without foundation. "Depret is not dead, but alive at Florence, and (writes a correspondent) counts amongst the most distinguished amateurs of that city."

SIG. RONCONI is still very ill, at Granada. It is stated that he has undergone a successful operation for the stone. Whether this be true or not, his reappearance among us will be hailed with universal satisfaction.

MR. AGUILAR's first "Reception" this season will take place at his residence on Saturday evening the 17th inst.

NICE.—Herr Ernst, who has been staying here for a considerable period, in the hopes of recovering his health, is in an exceedingly precarious condition. The intelligence of Halévy's death has had a most prejudicial effect upon the health of the celebrated violinist.

MR. ELLIOT GALER is about to open the New Royalty Theatre as an Operetta House. He will have the assistance of Mr. and Mrs. Henri Drayton and Miss Fanny Reeves. This little theatre is especially suited to the production of light operatic works, and as Mr. Galer has had considerable experience in that line, there can be little doubt of his success.

ALL SAINTS' CHURCH, ST. JOHN'S WOOD.—Mr. Walter H. Sangster, late organist of St. Michael's, Chester Square, gained the appointment, by competition, of organist to the above church on Tuesday last. A large organ by Bevington is being built for the church.

SCHUBERT's opera of *Die Verschworenen, oder der Häusliche Krieg*, has been published, in a complete pianoforte edition, with words, by A. Spina, of Vienna.

GALLERY OF ILLUSTRATION.—After a successful tour in the provinces, Mr. Mark Lemon has returned to give those agreeable archaeological lectures "About London" which he delivered for the first time last winter. Taking place on three afternoons in the week, and on Saturday evening, these lectures do not interfere with Mr. and Mrs. T. G. Reed's entertainment.

MUSIC AT HOME.—What shall the amusements of the home be? When there is the ability and taste, I regard music, combining in happiest proportions instruction and pleasure, as standing at the head of the home-evening enjoyments. What a never-failing resource have those homes which God has blessed with this gift! How many pleasant family circles gather nightly about the piano! How many a home is vocal with the voice of song! The piano is a great and universal boon and comforter. One pauses and blesses it, as he hears it through the open farmhouse window, or detects its sweetness stealing out amid the noise of the town—an angel's benison upon a wilderness of discord, soothing the weary brain, lifting the troubled spirit, pouring fresh strength into the tired body, waking to worship, lulling to rest. Touched

by the hand we love—a mother's, sister's, wife's—say, is it not a ministrant of love to child, to man—a household deity, now meeting our moods, answering to our needs, sinking to depths we cannot fathom, rising to heights we cannot reach—leading, guiding, great and grand and good, and now stooping to our lower wants, our souls reverberating from its keys? The home that has a piano, what capacity for evening pleasure and profit has it! Alas, that so many wives and mothers should speak of their ability to play as a mere accomplishment of the past, and that children should grow up looking on the piano as a thing unwisely kept for company and show!—REV. J. F. W. WARE.

Provincial.

THE two concluding concerts of the Bath Classical Concert Society, we are informed by the *Bath Chronicle* of Thursday last, were among the most complete and brilliant ever given by the Society. At the evening concert on Tuesday, Handel's oratorio, *Samson*, was performed, with Miss Banks, Miss Palmer, Mr. Sims Reeves, and Mr. Weiss as principal solo singers. Miss Banks seems to have pleased greatly, and Mr. Sims Reeves is lauded to the skies. Mr. Weiss, too, is mentioned in no measured terms of praise. The chorus was somewhat weak in treble voices. At the morning concert on Wednesday, Mr. Sims Reeves made a special hit in Mr. George Lake's new ballad, "Summer is sweet," obtaining an enthusiastic encore; and Miss Palmer received the same compliment in Mr. Hatton's ballad, "The sailor's wife." Madame Louisa Vinning sang in place of Miss Banks. We extract a paragraph or two from the *Chronicle*. The subjoined refers to Messrs. Sims Reeves and Weiss:—

"The splendid voice of Mr. Sims Reeves never appeared fresher. He sang in his best style, and higher praise could not be awarded him. His delivery of the recitative, 'O loss of sight,' and the famous succeeding air, 'Total eclipse,' was distinguished by that wonderful pathos which never fails to entrance the hearer. When the composer was himself blind, it is said he shed tears on this air being sung in his presence; but it is impossible that he could have listened to a more exquisite delineation of the piece than that given by our first English tenor. Another air to which Mr. Reeves imparted the consummate expression of which he is so great a master, was, 'Why does the God of Israel sleep?' Again, in 'Thus when the sun in's watery bed,' he displayed the marvellous beauty of his voice to such perfection that the audience applauded him with acclamations. The *pièce de resistance* of the evening was the duet between Mr. Reeves and Mr. Weiss, 'Go, baffled coward, go.' Mr. Reeves utters this defiance with a withering contempt and expressive taunt unequalled by any living singer. Its performance was greeted by overwhelming applause, and encoired in a manner that was not to be resisted. The deep sonorous tones of Mr. Weiss were heard to eminent advantage in the music of the Philistine. He was particularly happy in the air, 'Honour and arms,' and the indignation with which he delivered the line, 'I'd left thy carcass where the ass lay dead,' was magnificent. He is certainly the most accomplished English basso of the day."

Of Mr. Edward Roeckel, at the morning concert, our contemporary writes as follows:—

"Our fellow-citizen, Mr. Edward Roeckel, appeared for the first time at these concerts, and gave two pianoforte solos in a style so finished and masterly, that his performances will be looked for with pleasure at future concerts. His selections were Beethoven's *Sonata Appassionata* (Op. 57), and a lively piece of his own writing. He possesses a sensibility of touch and a facility of manipulation uncommon in provincial professors, and is without any of those pretentious airs which men of greater, as well as of lesser, capability too frequently assume. There cannot be a doubt that he is a musician of superior taste and skill."

Of Messrs. Sims Reeves and Weiss again:—

"Three songs were allotted to Mr. Reeves, viz. Kücken's 'Twilight is dark'ning,' Mendelssohn's 'Hunter's Song,' and Lake's 'Summer is sweet.' They were all finely interpreted, and in 'Summer is sweet,' the accomplished tenor, being enthusiastically encoired, graciously repeated the song. It is admirably adapted to Mr. Reeves's voice. The author is, we presume, Mr. Geo. Lake, musical critic of the now defunct *Morning Chronicle*, the defunct *Musical Gazette*, and the still hale and hearty *Sunday Times*, besides being composer of *Daniel*, an oratorio of great merit, first performed in Cork in 1853. Schubert's 'Wanderer,' and

Arne's 'Flow thou regal, purple stream,' are equally fitted for Mr. Weiss's splendid bass, and in both he was heartily applauded."

M. Bianchi's pianoforte 'accompaniments at the concert are highly praised. One more extract and we have done:—

"We regret to state that the season has been in a monetary point of view a failure. The Classical Concert Society have sustained a loss on the four concerts of 150*l*. The causes that led to this unwelcome result are various. *Elijah*, for the production of which an outlay of more than 200*l*. had to be incurred, brought the first loss, the attendance being unremunerative through the death of the Prince Consort. Another serious deficiency was created by the refusal of Sig. Giuglini to fulfil his engagement, and the consequent postponement of the second concert. The performance of *Samson* has added to the debt. This state of things must be discouraging to the gentlemen who have devoted time and money to the provision of music for the inhabitants of Bath, without any idea of gain, but for the sole purpose of enhancing the attractions of the city, and ministering to the gratification of the public. We hope the loss will be made up. It cannot be expected that the concerts will be maintained if those who undertake the labours connected with their preparation are saddled with pecuniary liabilities. The society was established in 1855, with the view of providing musical gatherings equal to those of the metropolis. Each year two oratorios have been produced, and for them, as for the miscellaneous concerts, the services of vocalists and instrumentalists of celebrity have been retained. The annual expenditure, during six years, has averaged 700*l*. It is of importance to the city that a source of amusement so refined should not be permitted to languish. The committee have worked indefatigably, and deserve the thanks of the people of Bath and the surrounding neighbourhood."

All this is much to be regretted.

A correspondent from *Bristol* writes enthusiastically about Miss Jane Jackson, the pianist, who gave her annual benefit on the 28th ult. in the Music Hall. The lady played Hummel's Grand Concerto in A flat and Mr. Benedict's fantasia "Erin." Her success was remarkable, according to the writer, and entirely satisfied her warmest admirers, of whom she would seem to have a host in these parts. The Concert, in other respects, was of unusual interest, commencing with a selection from *Der Freischütz*, the principal parts being sung by Mr. Sims Reeves, Mad. Louisa Vinning, Miss Ada Jackson, and Mr. Weiss. The chorus was composed of the Clifton Vocal Association, who seem to have given their share of the music with excellent effect. Our correspondent is even more enthusiastic about Mr. Sims Reeves than about the *beneficiaire*. His singing of the grand scena "Oh! I can bear my fate no longer," he tells us, was as magnificent a specimen of grand dramatic singing as ever was heard. Mr. Weiss sang the music of Caspar with great vigour and power; Mad. Vinning was very effective in the scena "Before my eyes beheld him;" and Miss Ada Jackson, sister of the concert-giver, was highly useful in the concerted music, besides singing the air "Thou clouds by tempests may be driven" with nice sentiment and feeling. Mr. Sims Reeves's success did not stop with the music of Weber. He sang Kücken's song "Twilight is dark'ning," and was encored in a hurricane of applause. Our Correspondent adds that Mr. Swift has been singing with marked success at the theatre, where English Operas are being now produced, in the *Bohemian Girl*, the *Trovatore*, *Fra Diavolo* and *Guy Mannering*.

From a correspondent at *Canterbury* we learn that—

Mr. Longhurst's Grand Annual Concert took place on Monday Evening, April 28th, and was attended by a numerous and fashionable audience. Among the most attractive features of the Concert were Miss Eleanor Armstrong's singing of "Bel ruggio," from *Semiramide*, in which she was encored, and the latter movement of which she repeated; also a very pretty song, composed expressly for her, which she sang with great taste. The old English Ballad, "Jockey to the fair," sung by Miss Eyles, was another genuine success. "The soldier's dream," sung by Mr. Cummings, and the duet "Parigi O Cara," from *La Traviata*, by the same gentleman, with Miss Armstrong, were much applauded. Mr. Rodes, a local barytone, acquitted himself favourably. A Concerto of Beethoven's was well played by an amateur, accompanied by the orchestra. Mr. Weist Hill, the violinist, played one of his own solos with brilliant effect. The Concert terminated with a selection from the *Prophete* arranged for the orchestra by Mr. Longhurst.

The *Brighton Herald* devotes half a column to Mr. H. C. Cooper's *Soirée*, from which we take the following:—

"Mr. H. C. Cooper, who has taken up his abode amongst us, gave his first *Soirée Musicale* at the Old Ship Assembly Rooms on Monday evening, assisted by Mad. de Tonnellerie as vocalist, and by M. Edouard de Paris, Mr. Gutteridge, Mr. Eugène Boileau, and Mr. R. H. Nibbs as instrumentalists. The programme comprised Beethoven's Quartet in A (op. 18), concerto for the violin by Mendelssohn, with pianoforte accompaniment by M. E. de Paris, and Spohr's Quartet (op. 43). In each of these Mr. Cooper's fine sterling style of playing was displayed to great advantage. In breadth and vigour he has scarcely a rival; his intonation is faultless, and we have never listened to finer *staccato* bowing. Mr. Cooper has improved since we last heard him in Brighton, and he had then been pronounced to be the first English violinist of the day, and in that capacity worthily upholds the musical reputation of his country at the Philharmonic Concerts. Spohr's quatuor is chiefly intended for the first violin, and here again Mr. Cooper showed his mastery of the instrument. M. Edouard de Paris, besides the pianoforte accompaniment (arranged by Mr. Cooper) to the Concerto, gave Beethoven's *Moonlight Sonata*. Mad. de Tonnellerie has a fine voice, particularly the upper notes, and has been well instructed. She sang 'Robert, toi que j'aime,' and 'Come per me sereno,' in a very pleasing style and with great distinctness of execution. Mr. Cooper, now that he is settled amongst us, will doubtless give other opportunities to the lovers and patrons of art to show that they can appreciate music of a high class and thus admirably executed."

A Correspondent writing from Colchester sends us the following account of Mr. Coe's Concert and Readings at the Public Hall:—

"On Wednesday evening Mr. Coe (stage director at the Theatre Royal, Haymarket) gave 'Readings from Shakespeare, Sheridan, Tennyson, Thackeray, Bulwer, Sheridan Knowles,' &c. The 'Readings' were interspersed with music of an appropriate character. Mlle. Georgi sang 'Una voce poco fa,' 'Le muletier de Calabre,' 'Tis the harp in the air' (*Maritana*), in all of which she was greatly applauded. Mlle. Georgi, a pupil of Mr. Benedict's, well known in London for her fine contralto voice, promises to take a high position in her profession. Mr. John Hill and Mr. D. Spillane varied the entertainment agreeably by a brilliant duet for pianoforte and violin."

A REVIVED POET.

(See *Mr. Punch* for ever so long ago.)

I AM the Poet of the Philharmonic,
Who some years back composed in *Punch* a Tonic,
Which I hoped would bring peace between BENNETT and COSTA.
But regret animosity has been permitted to fester.
Surely it is time COSTA should alter his Demenour,
And forget all that mistake and Nonsense about *Parisina*.
STERNDALE is not stern, and they state has made a Sign
That he will forget and forgive if COSTA behaves Benign.
Now MICHAEL should trample on the Devil of Wrath and Spleen,
Apologise like a gentleman, and let all be serene,
And as has been suggested by an able Contemporary,
Make some Amends as *humanum est Semper errare*,
Request the gracious MR. GYE to ask DR. BENNETT
To produce his Ode at Covent Garden, the Musical Senate,
MR. COSTA conducting it firm and brilliant as Marble,
Which might indeed be Deemed making Amende honorable:
Then the Public will rejoice at the reunion of the gifted Secessioners,
And with one heart turn round and cordially kick the International Commissioners.

TWENTY-SIX LETTERS OF JOSEPH HAYDN.

(Continued from page 103.)

(No. 3.)—MAD. GENZINGER TO HAYDN.

Oct. 29, 1789.

* * * * *

I hope you have duly received my letter of Sept. 15, together with the first movement of the symphony (of which I sent you the *andante* some months since); and herewith follows also the last movement of the same, which I have arranged for the pianoforte to the best of my ability—wishing only that it may please you and most humbly praying you, in case I have made any mistakes, to make at your leisure all needful corrections, which, most estimable Herr von Haydn, I shall at all times receive with heartiest thanks. I pray you have the goodness to inform me whether you received my letter of Sept. 15th, with the piece which accompanied it, and whether it was to your taste, which would be a great

satisfaction to me, since I am very anxious and restless about your having received it and not being dissatisfied with it. Hoping the best for your health and prosperity, the assurance of which from you would afford me extraordinary pleasure, I beg the continuance of your friendship and a place in your thoughts, remaining &c.
My husband also sends his respects, &c.

(No. 4.)—HAYDN TO MAD. GENZINGER.

Estoras, Nov. 7, 1789.

I pray your Grace's forgiveness a million times for my long delay in returning your so laborious and excellent work. The last time my dwelling underwent the cleaning process, which took place immediately after the arrival of the first movement, the manuscript was mislaid by my copyists under such a mass of music that not until within a few days past did I have the pleasure of finding it again—tucked away in an old opera score.

Dearest and most excellent Frau von Genzinger!—Be not angry with a man who values you above everything. I shall be inconsolable, if, owing to this delay, I shall lose anything of your favour (of which I am so proud).

These two movements are just as carefully transcribed as the first was. I wonder only at the pains and patience which your Grace thus expends upon the fruits of my small talents; on the other hand, I assure you, that in my frequent turns of low spirits, nothing so refreshes and enlivens me as the flattering consciousness of your Grace's kind remembrance; for which kindness I kiss your hand a thousand times, and in unfeigned respect remain ever

Your Grace's most obedient, &c.

(To be continued.)

THE LOVER'S LAKE.

(For Music.)

BY E. WILLIS FLETCHER.

'Tis a clear and margin'd lake,
O'er it weeps the willows sadly;
'Neath those drooping tendrils 't was,
Young Ralph swore his love vows madly.
Yes, beneath those weeping willows,
Fair young Norah listen'd gladly;
But 't was there their vows were broken,—
Ah! 't was there they parted sadly.
Pearly dew-drops on the rose-bud,
Crystal as the ocean spray,
Wither must at last the petal—
Then 't will droop and fade away.

On the margin of that lake
Met they at the bright dawn early;
On the pale primrose he knelt,
Swearing, ah! he loved her dearly.
But 't was there his brow was knitted,
Basely scorn'd, repuls'd her churlly—
Willows weep for fair young Norah,
Rose-bud cheeks, and eye-lids pearly.
Pearly dew-drops on the rose-bud,
Crystal as the ocean spray,
Wither must at last the petal—
Then the bud will fade away.

ASHDOWN and PARRY (successors to Wessel and Co.)
beg to inform the Profession that they forward Parcels on Sale upon receipt of references in town. Returns to be made at Midsummer and Christmas.

Their Catalogues, which contain a great variety of Music calculated for teaching purposes, may be had, post-free, on application.

London: 18 Hanover Square.

EVANS'S ENGLISH HARMONIUMS for Cottages, Schools, Drawing Rooms, Churches, Literary and other public Institutions, are made in every possible variety at prices from 6 to 140 guineas. The Manufacturers have to announce the complete success of a New Patent Self-Acting Blowing Machine, the only self-acting blower that has ever succeeded, which may be seen in operation at Holles Street daily.

The most distinguished living musicians, including Balfie, Sterndale Bennett, Cipriani Potter, Best, Henry Smart, &c., have testified to the extraordinary merits of Evans's Harmoniums.

See testimonials attached to Illustrated Catalogues of Harmoniums, to be had gratis of the Manufacturers.

BOOSEY & CHINO, 24 Holles Street, London, W.

NEW AND REVISED EDITION.

Price 12s.

THE VOICE AND SINGING.

"The Formation and Cultivation of the Voice for Singing." By ADOLFO FERRARI
London: Duncan Davison & Co., 244 Regent Street.

"The great and deserved success of this work has brought it, in no long time, to a second edition, carefully revised, and enriched with a number of additional exercises which greatly increase its value."

"Since its first publication this book has met with general acceptance, and is now used as a vade-mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly expressed, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful."—*Illustrated News*.

LONDON: DUNCAN DAVISON & CO., 244 Regent Street, W.

MEYERBEER.

THE FOLLOWING COMPOSITIONS, by this eminent
Composer, are published by DUNCAN DAVISON & CO.:

VOCAL.

"Here on the mountain," with Clarinet <i>obbligato</i> ...	s. d.
Violin or Violoncello in lieu of Clarinet, each	4 0
"Near to thee," with Violoncello <i>obbligato</i> ...	4 0
"The Fischermaiden" ...	1 0
The Lord's Prayer for Four Voices, with Organ <i>ad lib.</i> ...	3 0
Separate Vocal parts, each ...	0 6
"This house to love is holy." Serenade for Eight Voices ...	4 0
Separate Vocal parts, each ...	0 6
"Aspiration," for Bass, Solo, and Chorus of 3 Sopranos, 2 Tenors, and 1 Bass	4 0

PIANOFORTE.

Royal Wedding March (Quatrième marche aux flambeaux). Composed for the marriage of the Princess Royal of England with Prince Frederick William of Prussia

London: DUNCAN DAVISON & CO., 244 Regent Street, W.

NEW VOCAL MUSIC.

"In sheltered vale" ...	Sung by Carl Formes	s. d.
"When thou and I last parted" ...	Composed by W. V. Wallace	3 0
"The morning ride" ...	B. Althaus	3 0
"Little Bertha" ...	W. Guernsey	2 6
"Good night" (Cradle Song) ...	A. Reichardt	3 0
"Afternoon in February" ...	E. Aguilar	2 6
"A long good night to thee" ...	J. L. Hatton	3 0
"The Return" ...	Ditto	3 0
"Mine love, yes or no?" ...	E. Land	3 0
"Beloved one, name the day" ...	A. Mellon	3 0
"When twilight wakes the star" ...	Adrian	2 6
"Speed thee! gallant Barque" (Schifferlied) ...	A. E. Grell	2 6

London: DUNCAN DAVISON & CO., 244 Regent Street, W.

NEW PIANOFORTE MUSIC.

"Tarantella" ...	By Walter Macfarren	s. d.
"Du, du, liegst mir im Herzen" ...	J. Liebig	4 0
"Weber's celebrated Cradle Song" ...	Ditto	2 0
"Grand March" ...	Ditto	3 0
"Reminiscences of the Trovatore and Traviata" ...	Wilson Brown	6 0
"Valse de Grâce" ...	C. Morici	3 0
"Sunday at Home" ...	W. H. Holmes	2 6
"Christmas" ...	Ditto	3 0
"New Year's Eve" ...	Ditto	3 0
"Easter" ...	Ditto	3 0
"Romance" ...	G. W. Hammond	2 0
"Second Romance" ...	Ditto	2 0
"In sheltered vale" ...	R. Andrews	3 0

London: DUNCAN DAVISON & CO., 244 Regent Street, W.

J. FINCHAM, ORGAN-PIPE MAKER, VOICER, and TUNER,
110 EUSTON ROAD, LONDON.
Amateurs and the Trade Supplied at the Lowest Terms.

This Day is Published, price 1s. 6d.,
MUSICAL CYNICS OF LONDON. A Satire.
By GEORGE LINLEY.
G. Bubb, 167 New Bond Street.

COLLARD and COLLARD'S NEW WEST-END
ESTABLISHMENT, 16 Grosvenor Street, Bond Street, where all communications are to be addressed. Pianos of all classes for Sale and Hire.
City Branch, 29 Cheapside, E.C.

MESSRS. CRAMER, BEALE & WOOD'S

NEW AND POPULAR PUBLICATIONS.

BEETHOVEN. The Dream of St. Jerome.
Price 2s. 6d.

KETTERER, E. Il Bacio (Valse d'Arditi). Price 4s.
Ditto La Stella 2nd ditto. Price 4s.

HELLER, S. Deuxième Canzonette. Price 4s.
Ditto Rêverie d'une Promenade Solitaire. Price 4s.
Ditto Douze Valses, in three Books, each, 2s. 6d.

BACH, J. S. Gavotte in G Minor, and Musette in G
Ditto Major, performed by CHARLES HALLE. Price 1s. 6d.
Sarabande in E Minor, Passapied in E Major, and Gavotte in
G Major, performed by CHARLES HALLE. Price 2s. 6d.

OURY, MADAME. Fantaisie (Robin Hood).
Price 3s. 6d.

DANCE MUSIC.

BROWNE T. Tam o' Shanter Galop (Illustrated).
Price 3s.

MONTGOMERY, W. H. Y^e Whittington Polka
(Illustrated). Price 3s.

BUICALOSS, P. Moonlight Galop (Illustrated).
Ditto Price 3s.
Water Lily Waltzes (Illustrated). Price 4s.

ROBERTS, H. S. La Belle Russe Waltzes (Illustrated).
Ditto Price 4s.
Lass o' Gowrie Quadrilles (Illustrated). Price 3s.

DUVAL, E. Star of India Waltzes (Illustrated).
Ditto Price 4s.
Ace of Hearts Waltzes (Illustrated). Price 4s.

CROAL, G. Old England Quadrilles (Illustrated).
Ditto Price 4s.
Ditto Old Scotland Quadrilles (Illustrated). Price 4s.
Ditto Old Ireland Quadrilles (do.) Price 4s.

VOCAL MUSIC.

SMART, H. "Thro' every Chance and Change," Sung
Ditto by Madame Laura Baxter. Price 2s. 6d.
Ditto "Tell me, sweet Zephyr," Song. Price 2s. 6d.
Ditto "I'll tell you why I'd like to be a Rose," Price 2s. 6d.
Ditto "I dream of thee at Morn." Price 2s. 6d.

MORI, F. "Tho' all should forsake thee," Song.
Price 2s. 6d.

RAMSDEN, A. "I love none else but thee," Song.
Price 2s. 6d.

LAND, E. "Thou, whom to love is all my care," Sung
by Mr. WALTER BOLTON. Price 2s. 6d.

CEMERILE, G. "Io canto e remigo," Barcarole.
Price 2s.

BILETTA, E. "Il Lago di Garda," Barcarola for Four
Voices. Price 4s.

LONDON:

CRAMER, BEALE & WOOD,

199 AND 201 REGENT STREET;

PIANOFORTE GALLERY, 207 AND 209 REGENT STREET.

WELSH MELODIES,

WITH

WELSH AND ENGLISH POETRY,

arranged for

ONE OR FOUR VOICES,

with accompaniment for

HARP OR PIANOFORTE,

by

JOHN THOMAS (PENCERDD GWALIA).

The Welsh Poetry by TALHAIRN.

The English Poetry by T. OLIPHANT, Esq.

- | | |
|--|--|
| 1. PR AWEN, Introductory Chorus | (To the Muse). |
| 2. LLWYN ONN | (The Ash Grove). |
| 3. CODIAD YR HEDYDD | (The Rising of the Lark). |
| 4. AR HYD Y NOS | (All through the Night). |
| 5. HOB Y DERI DANNŌ | (Hob a derry Danno). |
| 6. MORVA RHUDDLAN | (The Plain of Rhuddlan). |
| 7. DIVYRRWCH Y BRENIN | (The King's Delight). |
| 8. Y FERCH O'R SCER | (The Maid of Sker). |
| 9. Y GADLYS | (The Camp). |
| 10. TORRIAD Y DYDD | (The Dawn of Day). |
| 11. SERCH HUDOL | (Love's Fascination). |
| 12. CLYCHAU ABERDYFI | (The Bells of Aberdovey). |
| 13. GLAN MEDDWDOD MWYN | (The Joy of the Mead-cup). |
| 14. RHYELGYRCH GWYR HARLECH | (March of the Men of Harlech). |
| 15. MERCH MEGAN | (Megan's Daughter). |
| 16. NOS GALAN | (New Year's Eve). |
| 17. Y FWYALCHEN | (The Blackbird). |
| 18. CODIAD YR HAUL | (The Rising of the Sun). |
| 19. SVR HARRI DDU | (David of the White Rock). |
| 20. BUGEILIO'R GWENTH GWYN | (Black Sir Harry). |
| 21. DIFYRRWCH ARGWYDDDES OWAIN | (Watching the Wheat). |
| 22. TROS Y GARREG | (Lady Owen's Delight). |
| 23. Y BARDD YN EI AWEN | (Over the Stone). |
| 24. Y BARDD YN EI AWEN | (The Dove). |
| FFARWEL Y TELYNOR IW ENEDL | (The Inspired Bard). |
| GOL WLAD | (The Minstrel's Adieu to his native Land). |

Complete in Two Volumes, price one guinea each.

And the separate numbers, either as song, or quartet, price two shillings each.
The Harmonized Voice-parts, published separately, for the convenience of Choral Societies, price Three pence per page. Also Welsh Melodies for the Harp, by JOHN THOMAS, in Two Volumes, price 21s. each, or in separate numbers, 2s. 6d. and 3s. each.

LONDON: ADDISON, HOLLIER & LUCAS, 210 REGENT STREET.

AIRS, BALLADS, &c. IN THE OPERETTA

"ONCE TOO OFTEN."

COMPOSED BY HOWARD GLOVER.

Performed with the greatest success at the Theatre Royal, Drury Lane.

- "OH! GLORIOUS AGE OF CHIVALRY." Duet.
Sung by Mlle. JENNY BAUR and Miss EMMA HEYWOOD... 4s. 0d.
- "THE SOLEMN WORDS HIS LIPS HAVE SPOKEN."
Grand Air. Sung by Mlle. JENNY BAUR ... 4s. 0d.
- "THE LOVE YOU'VE SLIGHTED." Ballad. Sung by
Mlle. JENNY BAUR ... 2s. 6d.
- "STRATAGEM IS WOMAN'S POWER." Ballad. Sung
by Miss EMMA HEYWOOD ... 2s. 6d.
- "LOVE IS A GENTLE THING." Ballad. Sung by
Miss EMMA HEYWOOD ... 2s. 6d.
- "A YOUNG AND ARTLESS MAIDEN." Romance.
Sung by Herr REICHARDT ... 2s. 6d.
- "THERE'S TRUTH IN WOMAN STILL." Romance.
Sung by Herr REICHARDT ... 2s. 6d.
- "THE MONKS WERE JOLLY BOYS." Ballad. Sung
by Herr FORMES ... 3s. 0d.
- "IN MY CHATEAU OF POMPERNIK." Aria Buffa.
Sung by Herr FORMES ... 3s. 0d.

FANTASIAS, QUADRILLES AND WALTZES.

- Brinley Richards' Fantasia, on "Once too Often" ... 4s. 0d.
- Emile Berger's Fantasia, on "Once too Often" ... 3s. 0d.
- Quadrille, "Fontainebleau," by Strauss, (Handsomely Illustrated) 4s. 0d.
- Waltz, "La Belle Blanche," ditto ... ditto 4s. 0d.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

PIANOFORTE AND HARMONIUM WAREROOMS AT No. 16.

STEPHEN HELLER'S PIANOFORTE WORKS.

	s. d.		s. d.
Op. 7. Déclaration. Morceau caractéristique	3 0	Op. 69. Fantaisie-Sonate on the Volklied of Mendelssohn, "Tis thus de- cross"	6 0
Op. 7. Adieu. Ditto	3 0	Op. 78. Promenades d'un Solitaire. 6 Morceaux caractéristiques, in 2 books, each	4 6
Op. 7. Amour sans Repos. Ditto	4 0	Or in separate Numbers, as follows:—	
Op. 16. The Art of Phrasing. Studies. 3 books, each	6 0	1. Allegro vivo, in F sharp major	2 6
Op. 24. Romance de l'Opéra, "La Chaste Suzanne"	3 0	2. Allegretto-quasi allegro, in F	2 0
Op. 25. La Kermesse. Dausse Neerlandaise... ..	2 6	3. Allegro, in B flat minor	2 0
Op. 29. La Chasse	3 0	4. Andante, in B flat	1 0
Op. 30. Les Gages d'AMITIE. Dix Pensées fugitives (d'après Ernst et Heller)	2 6	5. Allegretto con moto, in G... ..	2 0
1. Pas é. Dedicated to Dr. Roth	2 6	6. Assai vivace, in G minor	2 6
2. Souvenir. Dedicated to Mad. Montgolfier	2 6	Op. 82. RESTLESS NIGHTS (Nuits blanches). 18 Morceaux lyriques, in 4 books, Op. 82:—	
3. Romance. Dedicated to Mad. C. Hallé	2 6	1. Quatre Morceaux	3 0
4. Lied. Dedicated to Mr. Rskemann	2 6	2. Cinq "	3 0
5. Agitato. Dedicated to Mlle. Moscheles	2 6	3. Cinq "	4 0
6. Adieu. Dedicated to Mr. C. Hallé	2 6	4. Quatre "	4 0
7. Réverie. Dedicated to Mr. Moscheles... ..	2 6	Or in separate Numbers, as follows:—	
8. Caprice. Dedicated to Mlle. Smith	2 6	1. Vivace, in C	1 0
9. Inquietude. Dedicated to Mlle. Raupp	2 6	2. Impetuoso, in A minor	2 0
10. Intermezzo. Dedicated to Mad. Moscheles	4 0	3. Lento con tenerezza, in G	1 0
Op. 31. La Juive. Fantaisie sur l'Opéra de Halévy	4 0	4. Molto animato, in E minor	2 0
Op. 33. La Truite. Brilliant caprice on the song of Schubert	3 0	5. Andante quasi Allegretto, in D	1 0
Op. 34. Schubert's Erl-king	4 0	6. Allegro deciso, in B minor	1 0
Op. 35. Schubert's Elze des Larmes. Morceau de salon	3 0	7. Più Lento, in A	2 0
Op. 36. Schubert's La Poste. Improvisata	3 0	8. Allegro appassionato, in F sharp minor	1 0
Op. 37. Fantaisie sur l'Opéra de Halévy, "Charles VI."	4 0	9. Allegretto con grazia, in E	1 0
Op. 38. Caprice brillant sur la Romance, "Avec la douce chansonnette," de l'Opéra Charles VI. de Halévy	4 0	10. Allegro caratteristico, in C sharp minor	1 0
Op. 41. Le Déserteur. Caprice	3 0	11. Andante con moto, in G flat	2 0
Op. 42. Valse élégante in E flat	3 6	12. Molto agitato, in B flat minor	2 0
Op. 43. Valse sentimentale in E	3 6	13. Allegretto grazioso, in D flat	1 0
Op. 44. Valse villageoise in F	3 6	14. Più moderato e pinto, in F minor	2 0
Op. 45. Studies. Introduction to the Art of Phrasing. 2 books, each	6 0	15. Andante placido, in F	2 0
Op. 46. 30 Studies. Mélodiques et progressives. 3 books, each	6 0	16. Allegro risoluto, in D minor	2 0
Op. 47. 25 Etudes pour former au sentiment du Rythme et à l'expression 3 books, each	6 0	17. Allegretto pastorale, in B flat	2 0
Op. 53. Tarentelle, in E	5 0	18. Allegro non troppo, in G minor	2 0
Op. 54. La Fontaine de F. Schubert. Caprice brillant	5 0	Op. 85. No. 1. Tarentelle in A minor	2 6
Op. 56. Serenade, in C sharp minor	4 0	No. 2. Tarentelle in A flat	2 6
Op. 59. Valse brillante, in ditto	4 0	Op. 89. In Wald und Flur. Troisième suite de Promenades d'un solitaire, in six numbers:—	
Op. 60. Canonetta	6 0	1. In B flat	3 0
Op. 61. Deuxième Tarentelle, in E flat minor	3 0	2. In D minor	3 0
Op. 62. No. 1. Valse, in D flat	3 0	3. In D	3 0
No. 2. Ditto A flat	3 0	4. In G minor	3 0
Op. 63. Capriccio, in C	4 0	5. In F	3 0
Op. 66. Troisième Tarentelle, in F minor	4 0	6. In A	4 0
Op. 67. Auf Flügel des Gesanges. "On song's bright pinions." Impro- visata on Mendelssohn's melody	4 0	Op. 90. 24 nouvelles Etudes. 4 books	each 6 0
Op. 68. Hark! the lark. Serenade by Schubert. Caprice brillant	4 0		

TRANSCRIPTIONS OF SCHUBERT'S SONGS.

The Serenade	2 0	The Wanderer	2 6
The Adieu	2 0	The Trout	2 6
The Erl-king	3 6	Sois toujours mes seuls Amours	2 6
The Postman's horn sounding	2 0	Chasseur des Alpes	2 0
Marguerite. Gretchen am Spinnrade	3 0	L'Attente	2 0
Ave Maria	2 0	Im Walde	2 6
Cradle-song. La Berceuse	1 0	Bon Jour	2 0
Les Astres	1 0	Le Départ	2 6
La jeune Fille et la Mort	1 0	Le Pêcheur	2 0
The young Nun	3 0	The Echo	2 0
La Cloche des Agonisants. (The death bell)	2 0	Mes Rêves	2 6
The Praise of Tears	2 6	The Traveller's song	2 6
The young Mother	1 0	Regret	2 0
La belle Rosamonde	1 0	The Miller and the Stream	2 0
Barcarolle	3 0	The favoured Colour	2 0
Ungehd'd	2 6	Sportman's Song	2 0
Des Mädchen's Klage	2 6		

TRANSCRIPTIONS OF MENDELSSOHN'S SONGS.

Echo answers thro' the forest	2 0	Of all the pretty darlings in the world	2 0
O winter, cruel winter	1 0	When thro' the piazzata	2 0
O what means this strong emotion, Zuleika	3 0	Floating rides a soft and balmy breeze	3 0

IN THE PRESS.

A New Edition of the STUDIES, thoroughly revised and partly re-written, published under the immediate superintendence of the Composer. Fifteen Books, each 6s.

LONDON: ASHDOWN & PARRY, 18 HANOVER SQUARE.

Printed by GEORGE ANDREW SPOTTISWOODE, of No. 12 James Street, Buckingham Gate, in the Parish of St. Margaret, in the City of Westminster, at No. 5 New-street Square in the Parish of St. Bride, in the City of London. Published by JOHN BOOSEY, at the Office of BOOSEY & SONS, 28 Holles Street.—Saturday, May 10, 1862.